

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 516.—Vol. 27.

Registered for transmission abroad.

FEBRUARY 1, 1886.

Price 4d.; Post-free, 5d.

Annual Subscription, Postage-free, 5s.

NOVELLO'S ORATORIO CONCERTS.—

Conductor, Mr. MACKENZIE.

THE SPECTRE'S BRIDE at ST. JAMES'S HALL.—TUESDAY NEXT, at Eight o'clock.

PATRIOTIC HYMN (DVOŘÁK) and LA BELLE DAME SANS MERCI (MACKENZIE) at ST. JAMES'S HALL.—TUESDAY NEXT.

THE SPECTRE'S BRIDE.—Madame ALBANI.

THE SPECTRE'S BRIDE.—Mr. LLOYD.

THE SPECTRE'S BRIDE.—Mr. SANTLEY.

THE SPECTRE'S BRIDE.—On TUESDAY NEXT.

Band and Chorus, 350. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 & 81, Queen Street, E.C.; the usual agents; and at Austin's Ticket Office, St. James's Hall.

NOVELLO'S ORATORIO CONCERTS.—

Conductor, Mr. MACKENZIE.

STABAT MATER (DVOŘÁK), to be followed by THE WATER LILY (GOETZ), and THE HOLY SUPPER OF THE APOSTLES (WAGNER), at ST. JAMES'S HALL, on TUESDAY, March 2. Madame ALBANI, Madame PATEY, Mr. LLOYD, and Mr. SANTLEY. Band and Chorus, 350. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony, 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 & 81, Queen Street, E.C.; the usual agents; and at Austin's Ticket Office, St. James's Hall.

BOW AND BROMLEY INSTITUTE

(Over Bow Station; 25 minutes from Broad Street. Trains every 15 minutes).

ON TUESDAY, MARCH 9,
To commence at 7.30.

THE INSTITUTE CHOIR WILL PERFORM

WHEN ISRAEL OUT OF EGYPT CAME

By MENDELSSOHN;

SYMPHONY IN F,

By EDENEZER PROUT, conducted by the Composer; and

SLEEPING BEAUTY

Cantata, by FREDERIC H. COWEN.

Mrs. HUTCHINSON. Miss HILDA WILSON.

Mr. EDWARD LLOYD. Mr. HENRY POPE.

Full professional Orchestra. Leader, Mr. FRYE PARKER.

Conductor, Mr. W. G. McNAUGHT.

Numbered Seats, 4s. and 2s. 6d. Can be obtained from Mr. Parr, at the Institute.

MESSRS. F. LEWIS THOMAS and WM. C. HANN will give a

GRAND EVENING CONCERT,

AT THE DRILL HALL, BROMLEY, KENT,

ON MONDAY EVENING, FEBRUARY 15, 1886.

When they will be assisted by

Miss ADA PATTERSON,

Miss MARIAN MCKENZIE.

Mr. EDWARD LLOYD,

Mr. BRIDSON,

Signor BOTTESINI,

and other distinguished artists.

UNIVERSITY OF TRINITY COLLEGE,

Toronto, Canada West.—FACULTY OF MUSIC.—Trinity College is the Church of England University of Upper Canada. It has a Royal Charter of Constitution, and confers Degrees in Arts, Divinity, Law, Medicine, and Music. Degrees in Music are offered to English Students. The Examinations in London are held simultaneously with those in Toronto. The next Examinations will be in June, 1886. For further particulars apply to the Registrar for England,

Rev. E. K. KENDALL, M.A.

10, St. Andrew's Road, Southsea.

ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNBY.

SULLIVAN'S MARTYR OF ANTIOCH (conducted by the Composer) and HILLER'S SONG OF VICTORY, on WEDNESDAY, February 10, at 8. Artists: Madame ALBANI, Miss P. CRAMER, Madame PATEY; Mr. E. LLOYD, Mr. HORSBROFT, and Mr. F. B. FOOTE. Band and Chorus, 1,000. Organist: Dr. STAINER. Prices: 10s. 6d., 7s., 5s., 4s., and Gallery, 1s.

TOWN HALL, DOVER.

The successful Dramatic Cantata,

THE TOURNAMENT,

By JOHN STORER, Mus. Bac., Oxon., will be produced on TUESDAY, February 9, 1886. Conducted by the Composer.

Vocalists: Miss ELEANOR FARNOL (Soprano), Miss MINNIE KIRTON (Mezzo-Soprano), and Mr. SANTLEY (Baritone). This work will also shortly be performed at Salisbury, Glasgow, and Folkestone.—See Press criticisms.

THE MUSICAL ARTISTS' SOCIETY.—The

First CONCERT of the Season will take place in March, when the QUARTET FOR STRINGED INSTRUMENTS by ALGERNON ASHTON (which obtained the Prize of 25 Guineas offered by a lady member of the Society) will be performed.

ALFRED GILBERT, Hon. Sec.,

The Woodlands, 89, Maida Vale, W.

COLLEGE OF ORGANISTS.—The following are prospective arrangements for the season:—

On Tuesday, February 23, Dr. F. J. Sawyer will read a paper on "The Organ and the Classics". Tuesday, March 23, Lecture: Monday, May 3, Annual College Dinner; Tuesday, May 4, Special Lecture by Dr. E. J. Hopkins; Tuesday, May 25, Mr. Thomas Cason will read a paper on "Organ-stop Nomenclature"; Tuesday, June 22, Lecture; Tuesday, July 13, Examination, F.C.O.; Wednesday, July 14, Examination, A.C.O.; Thursday, July 15, Examination, A.C.O.; Friday, July 16, Diploma Distribution at 11; Tuesday, July 27, Annual General Meeting.

The meetings will be held at the Neumeyer Hall, Hart Street, W.C.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury, W.C.

J. B. CRAMER & CO.,

CONCERT AGENTS,

LIVERPOOL.

CHORAL SOCIETIES and CONCERT-GIVERS

supplied on the shortest notice with VOCALISTS, CHOIRS, ORCHESTRAS, &c., by the English and American Bureau, 45, Leicester Square, W.C. Manager, Mr. E. A. Williams. Office hours, 12.30 to 3 o'clock, except Saturdays.

GEMS OF THE OPERAS (Title Registered).—

"A splendid concert."—*Yorkshire Post*.

"A revolution in concert-giving."—*Daily News*.

"A distinct advance upon the stereotyped form of ballad concert."—*Leeds Mercury*.

Twenty Artists. Solos, Duets, Trios, Quartets, and Chorus, with Orchestral Accompaniment.

A MOST ENJOYABLE CONCERT AT A MODERATE EXPENSE.

All particulars, Mr. Cantor, Church Street, Liverpool.

MANCHESTER CONCERT and QUARTET

PARTY.—All communications to be addressed to Mr. John Towers, Musical Director, Manchester Vocal Society, 152, Oxford Street, Manchester.

MUSICAL INTERNATIONAL COLLEGE.

President: E. J. HOPKINS, Mus. Doc.

Principal: EDWIN M. LOTT, Mus. Doc.

LOCAL THEORETICAL EXAMINATION, May 31, 1886.

Practical Examinations conducted throughout the kingdom. For requirements, apply to Hedley Carus, Esq., Hon. Sec., 270, Cornwall Road, W.

MISS CLARA TITTERTON, Medalist, R.A.M.,

First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and at Homes. 66, Paddenswick Road, Goldhawk Road, Hammersmith, W.

PROFESSIONAL NOTICES.

MADAME EMMA BARLOW (Soprano)

(Leader and Choir Mistress, Platt Chapel, Rusholme).
For Oratorios, Classical and Ballad Concerts, Organ Recitals, Cantatas, Conversaciones, &c. Address, Forsyth Bros., or Urmoston, Manchester.

MISS CARRIE BLACKWELL.

(Pupil of the late Madame Sainton-Dolby.)
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MADAME EMILIE CLARK (Soprano).

(Compass G to C.)
For Oratorios, Classical, and Ballad Concerts, &c.
Address, 2, Wellclose Place, Leeds.

MISS ADELINA CLARKE (Soprano)

MR. J. C. CLARKE, L.R.A.M. (Baritone and Solo Organist)

Are open to accept Engagements for Oratorio and Ballad Concerts, Organ Recitals, &c. Terms on application. Address, 24, Bridge Street, Walsall.

MADAME CARINA CLELLAND (Soprano).

(Of the Royal Albert Hall and Crystal Palace Concerts.)
For Concerts and Oratorios, address, 73, Athol Road, Manningham, Bradford, Yorkshire.

The "Creation."—Madame Clelland's whole voice is of capital range, flexible and musical withal, she sang "With Verdure Clad" with beautiful expression, and her top notes were well sustained. "On Mighty Pans," she sang with sublimity.—*Huddersfield Examiner*, November 21, 1885.

MISS KATE COLDREY (Soprano).

For Concerts, Oratorios, & Lessons, 21, Beaconsfield Rd., Tottenham.

MISS CONWAY (Soprano).

(Pupil of the late Henry Wilson, Esq.)
For Oratorios, Concerts, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

Manchester Guardian, November 16, 1885:—"Elijah."—Miss Conway is quite one of the most promising of our local singers. She has a pleasing soprano voice of good range and pure quality. Her singing of "Hear ye, Israel," proved that she has talents and capabilities which if made the most of may secure her a high position in her profession."

MISS MARJORIE EATON (Soprano).

For Oratorios, Ballad, Classical, and Orchestral Concerts, Cantatas, &c. Address, 237, Katherine Street, Ashton-under-Lyne.

MISS ELEANOR FALKNER (Soprano).

(Of the London Concerts.)
For terms, criticisms, and vacant dates, Snow Hill, Wolverhampton.

MRS. S. FORD (Soprano).**MR. S. FORD (Tenor).**

For Oratorios, Concerts, &c., address, 40, Darlington Street, Wolverhampton.

MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano), cert. R.A.M.

"Ballads, Neumeyer Hall, W.—An excellent soprano, who sang with excellent taste."—*London Musical Critic*.

48, Stanford Road, Kensington, W.

MADAME CLARA GARDINER (Soprano).

(Pupil of J. B. Welch, Esq., Royal Academy of Music.)
For Concerts, Oratorios, &c., address, 8, Esplanade, Nottingham.

MISS LOUIE HARPER, R.A.M. (Soprano).

(Pupil of Signor Goldberg.)
Oratorios, Concerts, &c., 294, Lancaster Road, Notting Hill, W.

MISS ALYS HOLLINGBERY (Soprano).

Open to Engagements for Spring and Summer months, Concerts, &c., Henry Street, Glossop.

MISS BESSIE HOLT, R.A.M. (Soprano).

72B, Shelton Terrace, Lower Broughton Road, Manchester.

MADAME FARRAR-HYDE (Soprano).

For Oratorios, Concerts, &c., Grafton Place, Ashton-under-Lyne.

MISS MINNIE JONES (Soprano), R.A.M.

Honour Certificate for Singing. St. Asaph, or 238, Brixton Road, S.W.

MADAME ELLEN LAMB (Soprano).

For Oratorio and other Concerts, and Lessons, 54, Fortess Road, Highbate Road, N.W.

MISS FANNIE SELLERS (Soprano).

(Of the Manchester, Newcastle, and Belfast Concerts.)
For Oratorios, Recitals, Ballad Concerts, &c., Crag Cottage, Knaresbro'

MISS LILY MARSHALL-WARD (Soprano).
MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)
MISS JESSIE MARSHALL-WARD (Contralto).

Address, 80, Addison Street, Nottingham.

MADAME CLARA WEST (Soprano).**MISS LOTTIE WEST (Contralto).**

Beethoven Villa, King Edward Road, Hackney.

MISS ALICE BERTENSHAW (Contralto).

For Oratorios, Concerts, &c., 281, Fairfield Rd., Droylsden, Manchester.

MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsbury, N.

MDLLE. JOSÉ D'ARÇONVILLE, R.A.M.

"Has good style."—*Manchester Evening News*.
Seymour View, Old Trafford, Manchester.

MADAME TALBOT LEGG (Contralto).

For Concerts, &c., 94, Lenthall Road, Dalston.

MISS MARGARET LEYLAND (Contralto).

For Oratorios, Concerts, At Homes, &c., address, 51, Plymouth Grove, Manchester. Terms, Press opinions, and vacant dates, on application.

MISS PATTIE MICHIE, L.A.M. (Contralto).

(Pupil of Signor Schira.)
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS CONSTANCE POOCK (Contralto).

For Oratorios, Ballads, &c., address, 4, Valentine Street, Norwich.

MADAME LEONORA POPE (Contralto).

(Medalist of the R.A.M., and pupil of Mr. Frederick Walker.)
Is open to engagements for Concerts, Oratorios, &c. Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS SANDERSON (Contralto).

For Oratorios, Concerts, &c., address, Casson Gate, Rochdale.

MISS EDITH THAIRLWALL (Contralto).

(Pupil of Madame Sainton-Dolby.)
For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

MISS TOMBLESON (Contralto).

For Ballad Concerts, Recitals, &c., Lymington Villa, New Southgate.

MISS ALICE WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. HAYDN GROVER (Alto).

3, Lower Porchester Street, Hyde Park, W.

MR. VERNEY BINNS (Tenor).

Address, 65, King Cross Street, Halifax.

MR. EDWIN BRYANT (Tenor),

30, Lady Margaret Road, N.W.

MR. SINCLAIR DUNN (Scottish Tenor).

For Oratorios, Concerts, and his English, Irish, and Scottish Entertainments, address, 11, Berners Street, W.

MR. WALTER HOWGATE (Principal Tenor)

(Salisbury Cathedral).
For Oratorios, &c., address, Highfield, Salisbury.

MR. S. MASON (Tenor).

(Pupil of Mr. D. W. Rootham.)
For Oratorios, Concerts, &c., address, The Cathedral, Bristol.

MR. J. MELLOR (Tenor).

Eccleshill, Bradford, Yorkshire.

MR. EDWIN T. MORGAN.

(Principal Tenor, Bristol Cathedral.)
For terms and vacant dates for Oratorios, Concerts, &c., address, the Cathedral.

MR. JOHN JAS. SIMPSON (Solo Tenor)

(Ripon Cathedral).
For Oratorios, Concerts, &c., address, 11, Magdalen Terrace, Ripon.

MR. S. THORNBOROUGH (Tenor).

For Oratorios, Concerts, &c., address, 159, Plymouth Grove, Manchester; or, 27, Storey Square, Barrow-in-Furness.

MR. HENRY COATES (Baritone).

For Oratorios, Ballad Concerts, Church Festivals, address, 1, Alpine Terrace, Union Road, Clapham, S.W.

MR. P. GORDON-HELLER (Baritone).

Address, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MR. EDWARD MILLS (Baritone).

(Pupil of J. B. Welch, Esq.)

35, Knowle Road, S.W. (Also Concert Party.)

MR. MUSGROVE TUFNAIL (Baritone).

The Poplars, West Hill, Dartford.

MR. FRANK MAY (Bass),
And the London Oratorio and Ballad Union, under his direction.
For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
Telegraphic address, "Iolas, London."

MR. HENRY PRENTON (Bass).
For Oratorio, Classical or Ballad Concerts, Dinners, &c. 39, Graham Road, Dalston, N.E.

MR. JAMES B. SMITH (Bass).
(Of the Edinburgh and Newcastle Concerts.)
Address, 3, St. Mary's Terrace, New Road; or, the Cathedral,
Peterborough.

MR. HENRY SUNMAN (Bass).
(Licentiate, R.A.M.)
Address, Christ Church Cathedral, Oxford.

MISS VINNIE BEAUMONT (Soprano), Engaged:
December 10, Harrogate ("Messiah"); 17, Ayr ("Judas");
18, Alloa ("Judas"); 21, Glasgow (Miscellaneous); 25, Barnaley
("Messiah"); 29, Llanelly ("Creation"); 30, Chesterfield ("Creation");
January 7, Market Rasen ("Samson"); 15, Alford ("Rose
Maiden"); 20, Thornton; 26, Scunthorpe ("Christ and His Soldiers");
February 4, Dalkeith ("Acis" and "Last Judgment"); 9, Market
Drayton ("Judas"); 18, Brigg ("Hear my Prayer"); March 2,
Beverley (Miscellaneous); 4 to 12, Scotland, including 4, Ayr
("Judas"); 5, Alexandria ("Samson"); 6, Glasgow (Miscellaneous);
9, Johnstone ("Samson"); 12, Girvan ("Hear my Prayer"); April
2 and 6, Glasgow. Others pending. Address, Point House, Brigg,
Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, London.

MISS JULIA JONES (Soprano) begs that all
communications respecting Oratorios, Concerts, &c., may be
addressed to 4, St. Thomas's Road, Finsbury Park, N.

MISS CLARA JOWETT (Soprano), Engaged:
Oakenshaw, January 16; Otley, 21; Bradford, 25 and 29;
Morton, 30. Address, Aireville Road, Frizinghall, Bradford.

MISS NELLIE LEVEY.—"A charming singer."
—Vile Press. Pupil of Mr. Frederick Walker. For Oratorios,
Concerts, At Home, address, 12, Red Lion Square, Holborn.

MISS BERTHA MOORE (Soprano) begs to notify
her change of address; all communications should now be ad-
dressed 71, Warwick Gardens, Kensington. Engaged this month:
1, Leek; 2, Harrow; 6, Glasgow; 9, Glasgow; 11, Ascot; 13, Bow and
Bromley Institute; 16, Lincoln; 17, Guildford; 18, Holloway Hall;
23, Blackheath; 24 (afternoon), Brighton; 25 (afternoon), London;
27, Crystal Palace.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W.;
or, 50, Church Street, Liverpool.

MISS HELEN LEE, R.A.M. (Contralto), Engaged:
February 1, 2, 6, 16, 17, 20, 27; March 1, 6, 13, 15.
Address, Messrs. Forsyth Bros., Music Publishers, Manchester.

MR. GEORGE BANKS (Tenor), Engaged:
December 15, Hereford, "Merric Men of Sherwood"; 16,
Chepstow, "Bride of Dunkerron"; 22, Hereford; January 13,
Hereford; 18, Kingston; 20, Chepstow, "Merric Men of Sherwood";
March 4, Briton Ferry, Coward's "Magna Charta," &c. The
Cathedral, Hereford.

MR. E. DUNKERTON (Tenor), of Lincoln
Cathedral. Engaged: January 7, 1886, Market Rasen, "Sam-
son"; 13, West Vale, "Creation"; 14, Spalding, Ballads; 15, Alford,
"Rose Maiden"; 19, Grantham, Classical Songs; 21, Gainsboro',
Miscellaneous; February 1, Kettering, "St. Paul"; 2, Long Eaton,
Miscellaneous; 6, Lincoln, Popular Concerts; 17, Steaford, "Mes-
siah"; March 2, Beverley, Miscellaneous; 8, Nottingham, Ballads.

MR. JAMES GAWTHROP (Tenor), Gentleman
of Her Majesty's Chapel Royal, St. James's, and late of St.
George's Chapel, Windsor, begs that all communications after
February 6, be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor), of the
London, Birmingham, Philharmonic, Crystal Palace, and
Glasgow Choral Union Concerts, requests that all communications for
vacant dates, &c., be addressed, Trinity College, Cambridge.

MR. JOHN M. HAYDEN (Tenor), Principal First
Tenor of Salisbury Cathedral, &c. Engagements booked to
June 11. For vacant dates, address, 20, New Street, Salisbury.

MR. ALFRED KENNINGHAM begs to inform
the Public that he is booking Engagements for Concerts and
Oratorios. The following are already booked: Ballad Concert, Not-
ting Hill; Ballads, City; Ballads West-end; Ballads, City; Haydn's
"Creation"; Tower Hamlets; Ballads, Freemasons' Tavern; Ballads,
City; Dr. Stainer's "St. Mary" and Barnett's "Ancient Mariner";
Holloway Hall (under the direction of the Composers); Ballads,
St. James's Hall; Ballads, Parsons Green; Dr. Stainer's "Daughter
of Jairus," &c., Hackney; Ballads, Freemasons' Tavern, &c., &c.
For vacant dates, address, Grovedale, Parsons Green, S.W.

MR. WILLIAM NICHOLL (Tenor), Pupil of
Signor Vannuccini (of Florence) and Signor Ettore Fiori (of
London), Parepa Rosa Gold and Bronze Medalist, R.A.M., is booking
Engagements, dating from Jan. 15, 1886. For terms and press
notices, apply direct to 28, Belsize Road, N.W.; N. Vert, Esq.,
52, New Bond Street; or, The Musical Agency, Bond Street.

Mr. Stedman's Musical Agency

(Established for the transaction of all Musical

Business, Professional and General),

12, BERNERS STREET, LONDON, W.

TO CONCERT-GIVERS AND ENTREPRENEURS GENERALLY.

MR. STEDMAN begs to inform Projectors of
Concerts, Managers of Operas, Operettas, and Entrepreneurs
generally that he is prepared to arrange for large or small parties of
artists of all positions in the profession, and for Concert Tours. All
details of management undertaken without the slightest trouble to
those favouring Mr. Stedman with their wishes. Terms upon
application.

TO THE CLERGY.

MR. STEDMAN begs to inform the Clergy that
he has established a REGISTRY of ORGANISTS, CHOIR-
MEN, and CHORISTERS seeking APPOINTMENTS, which is
open to their inspection, and they are invited either to call or to write
stating their requirements. From his personal knowledge of the
qualifications of Organists and Singers, Mr. Stedman is able to give
the Clergy valuable information as a guide to selection.

CHURCH FESTIVALS arranged and carried out in all details.

CHOIR-BOYS.

MR. STEDMAN is prepared to supply good SOLO
CHOIR-BOYS for Church Festivals, Choral Weddings, Con-
certs, &c.

MUSIC FOR BANQUETS, &c.

MR. STEDMAN undertakes the music (and all
the necessary details) for Banquets of City Companies, Masonic
Lodges, &c., at the shortest notice.

ORCHESTRAS AND CHOIRS.

MR. STEDMAN is prepared to provide CHOIRS
and ORCHESTRAS for the performance of Oratorios and
Cantatas.

MR. STEDMAN will be happy to advise his
clients upon all professional matters, confidential or otherwise,
either by letter or personally by previous appointment at his Offices,
12, Berners Street, London, W.

MR. ROBERT GRICE having been appointed to
a VACANCY at St. Paul's Cathedral, begs to announce that
on and after February 12, 1886, his address will be St. Paul's
Cathedral, E.C.

MR. ROBERT GRICE (Baritone), Engaged:
January 18, Newcastle-on-Tyne (Ballads); 19, Gateshead
(Ballads); 20, Alnwick (Ballads); February 3, Birmingham (Ballads);
9, Banbury (Selections); 17, Rochford, Essex ("Elijah"); 19, Birming-
ham (Ballads); 22, Cheltenham ("Judas"); March 3, Bury, Lanca-
shire ("Judas"); 5, Coventry ("Entry into Jerusalem"); 16, Oxford
("Messiah"); 26, Bradford ("Daniel"); 31, Crewe ("Samson"). For
terms and vacant dates, address, New College, Oxford.

MR. THOMAS KEMPTON (Bass), Engaged to
sing Gaul's "Ruth" at St. Alban's; Lloyd's "Hero and
Leander," St. Alban's; Ballad Concert, St. Leonard's; "Creation,"
Tower Hamlets' Mission; Ballad Concert, City; Miscellaneous Con-
cert, Manor Rooms; "Creation," Harrogate; three Ballad Concerts;
Highbury; "Acis and Galatea," Dover; "Woman of Samaria,"
Hastings; "Messiah," Hastings; Bach's "Passion," St. Matthew;
ditto, St. John. Other engagements pending. For terms and vacant
dates, address, 52, St. Paul's Road, Canonbury, N.

MR. WALLIS A. WALLIS (Bass).—"Displayed
a powerful and resonant voice of pure quality, which he knows
how to manage well."—*Yorkshire Post*. For Oratorios, Concerts, &c.,
address, Willow Grove Hall, Leeds, and Mr. Stedman, 12, Berners
Street, W.

MISS F. LOCKWOOD, Harpist to the Carl Rosa
Opera Company. **MISS C. LOCKWOOD (Medalist, R.A.M.),**
for Pianoforte Lessons. 6, Frederick Place, Gray's Inn Road, W.C.

MUSIC legibly TRANPOSED at 6d. per page.
Manuscripts copied. Professional, Messrs. Novello, Ewer
and Co., 1, Berners Street, W.

Mr. James A. Birch's Musical Agency,

162A, STRAND, W.C.

(OPPOSITE NEWCASTLE STREET).

Established for the transaction of all business connected with the
Musical Profession.

Conductors and concert-givers generally can be supplied with artists
of all grades in the profession at reasonable rates.

TO CLERGYMEN.

MR. BIRCH having had great experience in
Cathedral and Church-choir work will be happy to advise and,
if desired, assist in the musical arrangements for Church Festivals,
Parochial Concerts, &c., and also to provide Organists, Choirmen,
Boys, &c., for either single services or for permanent engagements.

DR. ALLISON instructed by Post Candidates who passed EXAMINATIONS for MUS. DOC. OXON., October, 1885; MUS. DOC. T.C.D., 1884; MUS. BAC. CANTAB.; MUS. BAC. T.C.D.; MUS. BAC. OXON.; 1st Mus. Bac. Oxon., 1885; 1st Mus. Bac. Cantab. (first in order of merit in 1st Class); L.R.A.M. (1884, 1885, and 1886); Local R.A. of Music. "With Honours," 1881, 1882, 1883, 1884, 1885; S.P.M., every Section, 1885; TORONTO, 1st Mus. Bac. (five in Class I., 1885); A.C.O., 1885; F.C.O., 1885. **DR. ALLISON'S** Pupils have sometimes been the only Candidates who have passed certain Examinations (including that for the Mus. Doc. Degree) and have won GOLD MEDALS for excellence in Pianoforte Playing (1885) and in Harmony and Counterpoint (1885 and 1886). More than 140 of them have been successful at Musical Examinations. Theory, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

MR. WILLIAMS-WILLIAMS, Member of Trinity College, London, and late Royal College of Music, attends daily, between 12.30 and 3 p.m., at the English and American Bureau, 46, Leicester Square, in connection with the Queen's College of Music, to give LESSONS in HARMONY and COUNTERPOINT. Terms of Mr. E. A. Williams, Manager of the Bureau.

MR. FREDERICK BIRCH (Composer of "I am waiting," "O lovely rose," &c.) receives PUPILS for SINGING and VOICE PRODUCTION. Address, 4, Downs Road, Clapton, N.E. Studio in town.

MR. ARNOLD KENNEDY, Associate of R.A.M., gives LESSONS in HARMONY (personally or by Correspondence) and in PIANOFORTE. Elm Lodge, Elm Row, Hampstead.

MR. F. J. KARN, Mus. Bac., Cantab., prepares Candidates for Musical Examinations by post. Successful results at Coll. of Organists' Examinations, 1885. Terms very moderate. Address, Cobham, Surrey.

MR. ARTHUR J. GREENISH, Mus. Bac. Cantab., F.C.O., A.R.A.M., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Acoustics, &c., taught personally or by correspondence. Candidates prepared through post for Musical Examinations. 23, Maitland Park Road, Haverstock Hill, N.W.

MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Market Place, South Shields.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by post. Terms moderate. 14, Down Street, Piccadilly.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by post. Address, Sheppard Street, Stoke-on-Trent.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest success—Camb. Mus. Bac. Prelim., first in First Class. Ashburne, Derbyshire.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by correspondence, and Prepares Candidates for Musical Examinations. Address, Dr. Harding, Sidmouth.

DR. TAYLOR, F.C.O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. C. STIEBLER COOK, A.R.A.M. (five years Music and Choirmaster at Uppingham School) visits and receives Pupils for PIANO or HARMONY LESSONS. Schools attended. Classes conducted. 17, Keppel Street, Russell Square.

TUITION, by CORRESPONDENCE, for the Musical Examinations held by Trinity College, London, the College of Organists, Preceptors, and the Universities. Single Subjects taught. Full particulars from James Jennings and Co., Deptford, London.

LESSONS in HARMONY and COUNTERPOINT given by a Gentleman (R.A.M. and Pupil of Dr. C. Stegall), personally or by correspondence; also Pianoforte and Violin. For terms, &c., apply E. M. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CORRESPONDENCE LESSONS in LITERARY SUBJECTS for Mus. Bac. degree. Oxoniensis, 27, Clyde Road, Croydon.

A LADY, who has had a thorough theoretical training, gives LESSONS, through Post, in HARMONY and COUNTERPOINT. Terms moderate. Address, E. T., care of Dr. Corbett, Bridgnorth, Shropshire.

A. H. DOVEY visits and receives PUPILS for the PIANO. Address, 69, Bramah Road, Brixton, S.W.

MUSIC SCHOOL.—CHURCH OF ENGLAND
HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.—Head Music Mistress, Miss Macirone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the school pay an entrance fee of one guinea. The fees payable in advance. Easter Term began January 21. Pupils wishing to join Violin Class to send in their names to Miss Macirone.
F. J. HOLLAND, Chairman.

ORGAN PRACTICE.—Three manuals and Pedal Organ, 18 stops, blown by Hydraulic Engine. Terms, strictly inclusive, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.
Manufacturer of THE PERFECT HYDRAULIC ENGINE for supplying wind to Organs of the largest dimensions and the smallest Harmoniums. Cheapest, simplest, best, and most effective. Particulars and estimates as above free. Inspection invited.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c.; blown by engine. Willis, 29, Minorities.

ORGAN PRACTICE.—Practice on three-manual Organ at St. John's, Waterloo Road, S.E., offered in return for Deputising each Thursday Evening. Fine Organ. Semi-choral Service. H. J. B. Dart.

COLLEGE of ORGANISTS, or MUS. BAC., Oxon.—A Mus. Doc. has a VACANCY for a RESIDENT PUPIL who wishes to prepare for either of the above. Terms moderate and inclusive. Apply to Examination, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS MARY E. CHETHAM (Silver Medalist, R.A.M.) gives LESSONS on VIOLIN and PIANO. Address, 32, Gower Street, Bedford Square, W.C.

MR. GEORGE COOPER (son of the late Organist to the Queen, &c.), Organist of St. Anne and St. Agnes', Gresham Street, gives LESSONS in ORGAN and PIANO PLAYING. For terms, apply at Church, or 10, Kildare Gardens, Bayswater.

ARTICLED PUPIL.—Organist of celebrated West-end Church has a VACANCY. Fine organ, daily Cathedral service, use of pedal grand pianoforte and library. Home comforts. High-class professional training. Very moderate premium. K. Q., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

THE Organist of All Saints', Huntingdon, requires an ARTICLED PUPIL. Daily Services. Three-manual Organ. A thorough musical education given. Apply, A. Alexander Mackintosh, F.C.O., Huntingdon.

ARTICLED PUPIL.—The Organist and Choirmaster of St. Peter's Church, Harrogate, has a VACANCY for a RESIDENT ARTICLED PUPIL. Good Organ (Schulze), full Cathedral Service, Philharmonic Society, &c., and thorough Training in every branch. Apply, Mr. John Shaw, West View, Harrogate.

JOHN WARRINER, L.Mus., T.C.L., &c., will shortly have VACANCIES for RESIDENT PUPILS. Very favourable terms if really talented and capable of taking services. Several Churches and Organs (including three-manual), and every musical advantage, with comfortable home. Special preparation for all Musical Examinations. Address, Dunster.

ARTICLED PUPIL REQUIRED immediately by Prof. ALBERT LOWE. One able to give Public Organ Recitals on a splendid Instrument (60 stops, two engines) preferred. Premium moderate, according to ability. Address as above, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ARTICLED PUPIL.—The Organist of Holy Trinity, Stroud Green, has a VACANCY for an ARTICLED PUPIL. Large General Teaching connection. Excellent opportunity of acquiring general instrumental education. Apply, H. J. Dean, 17, Upper Tollington Park, N.

TO LADY VOCALISTS.—Mr. C. W. CRAY, instructor of Miss Winnie Beaumont and others, has a VACANCY for a Young Lady to be trained, with other ladies, as a VOCALIST. Comfortable home. Also Vacancy for Lady with good voice, who seeks introduction as a professional vocalist. Address, Point House, Brigg, Lincolnshire.

MARRIOTT and WILLIAMS, Academy House, 295, Oxford Street, W., MUSIC PUBLISHERS and General MUSIC WAREHOUSE. Composers' Works Revised, Engraved, and Published in the best style and at lowest charges, and afterwards offered for sale. Estimates free. Approved MSS. purchased. Private Rooms, with use of Pianos for Professors' teaching use, or for practice. Lessons given by highly qualified Professors on Pianoforte, Violin, Flute, Banjo, Guitar, and all instruments; Singing, Harmony, &c. PIANOFORTES by all Makers for Sale (cash or three years system). VIOLINS (old and new), Strings, &c. Value not to be excelled. For terms, lists, &c., apply, 295, Oxford Street, W.

TO AMATEURS and PROFESSORS about to PUBLISH.—J. McDOWELL, 25, Warwick St., Regent St., London, undertakes Revising and Publishing all Musical Works, in the best manner, on lowest terms. Estimates given on receipt of MSS.

KING'S COLLEGE, Cambridge.—CHORISTERSHIP.—The next Examination will be held on FRIDAY, March 26, 1886, when at least FOUR VACANCIES will be offered for Competition. Candidates between ten and twelve years of age will be preferred at this Election. Applications to be addressed, on or before March 16, to the Junior Dean, King's College, Cambridge, from whom further information may be obtained.

WANTED, Four BOYS, to lead a Church Choir in South Kensington. Must have Voices of good quality, and able to Read Music fairly. Two Services on Sunday, with usual Festivals and two weekly Practices. Stipend, from £10 to £15 per annum, according to ability. Apply, by letter, stating stipend expected, to D. Strong, Esq., 178, Finborough Road, South Kensington, S.W.

REQUIRED, for a City Church, three Leading TREBLE BOYS. Sunday Morning Service only, and one Weekly Rehearsal. Salary, 10s. 6d. per Quarter. Apply, by letter, to A. H. Whitefield, 7, Charterhouse Square, E.C.

WANTED, Two BOYS with good Treble Voices, and able to Read Music, for the Choir of Christ Church, Woburn Square, W.C. Apply, stating Salary required, to the Organist, any Friday evening, between 8 and 9 o'clock.

CHORISTERS.—Two SOLO BOYS (Readers) WANTED, for St. Luke's, New Kentish Town, a few minutes from North London Railway. Salary, £6 per annum. Address, Mr. T. A. Blake, care of S. Smith, 52, Torrington Avenue, N.W.

TWO SOLO BOYS and One ALTO (Male) WANTED, for St. Mary's Church, Greenwich. Salaries, £5 and £10 per annum respectively. Must be good Readers. Apply to Mr. Blenkhorn, 54, Lorne Terrace, East Greenwich.

GOOD SOLO and CHORUS BOYS, for Church Festivals (Sunday evenings and week-days), Concerts, &c. Apply to Mr. Clement Colman, Dunster House, Mincing Lane, E.C.

CHOIR BOYS WANTED, for the Church of St. Andrew Undershaft, St. Mary Axe. Apply at the Vestry, between 7 and 8 o'clock on Friday evenings.

GOOD TREBLE BOY and Man ALTO WANTED, for West-End Church, where anthems and services are regularly taken. Apply for particulars to D. D., 6, Chandos Street, W.

ALTO REQUIRED, at once, for a West-end Church, near Victoria Station. Communicant. Good Reader. Sundays and great festivals; evening service on holy and saints' days. One weekly practice. £15 and extras. Apply, by letter, to Hon. R. Strutt, 70, Eccleston Square, S.W.

ALTO and TENOR (good Readers) WANTED, for West-end Choir. Full Choral Services. High-class private Vocal Tuition and Practice on large three-manual organ offered in return. K. Q., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ALTO WANTED, for St. Anne's, Gresham Street. Good Voice and Reader indispensable. £15. Apply, with testimonials, to Mr. George Cooper, 10, Kildare Gardens, W.

ALTO WANTED, for St. Augustine's Church, Queen's Gate. £20 per annum. Address, 117, Queen's Gate, S.W. Choir Practice at 8 p.m., Fridays.

ALTO WANTED, for Holy Trinity Church, Lee, S.E. Liberal stipend. Duties light. Apply to the Vicar, Rev. B. W. Burke.

ALTO and TENOR desire CHURCH ENGAGEMENT. Good Voices and Readers. Both Communicants. Choral, 28, Parkholme Road, Dalston.

CHRIST CHURCH CATHEDRAL, Oxford.—There is a VACANCY in the Choir for a TENOR. Salary £80 per annum. Candidates must be confirmed members of the Church of England, and well acquainted with Cathedral Music. Railway expenses will not be allowed unless Candidates offering themselves have a fair pretension to a place in the Choir. Apply, with copies of testimonials, on or before Wednesday, February 10, to the Organist, Christ Church, Oxford.

SOLO TENOR WANTED, for Catholic Choir. Good reading indispensable. Service, Sunday mornings and days of obligation. No week rehearsal. Salary good—to be arranged. Apply, R. B. S., 6, Spanish Place, W.

TENOR WANTED (also a TREBLE), for a Non-conformist Church in a Western Suburb of London. Two Services on Sunday, one Practice in the Week. Stipend according to ability. Address, Choirmaster, 15, Essex Road, Acton, W.

A FIRST TENOR, with well-trained Voice, is open for a CHURCH ENGAGEMENT. Several years' experience in Church and Concert work. Can Read well. Communicant. First-class testimonials. Apply, stating duties and salary, Choirmaster, 102, Cambervell New Road, S.E.

ST. MATTHIAS', Earl's Court.—VACANCY in this Choir for SOLO BARTONE, must be thoroughly experienced. Salary, £30. Duties: Sundays, 10.30 and 7 p.m. Rehearsals: Fridays, 7.30 p.m. Apply, by letter only, to J. Maitli Jones, Esq., 2, Kempford Garden, Earl's Court, S.W.

WELLS CATHEDRAL.—WANTED, as a Pro-bationer for the College of Vicars Choral, a good BASS Voice, between 20 and 30 years of age, experienced in Cathedral music, and of good moral and religious character; a Communicant, or, at least, confirmed. The Candidate engaged will be required to conform to regulations, of which a copy may be had on application, and will be remunerated during his probation at the rate of £60 per annum. If elected a Member Perpetuate of the College of Vicars at the end of his year's probation, he will participate in the divisible revenues of the College, with the prospect of having a Vicar's house assigned to him when a vacancy occurs. The Dean and Chapter will make up the income of a Vicar, who fulfils his duties according to their regulations, to £80 per annum, by payments from the Chapter fund, if his share of the annual divisible revenues of the College shall not amount to that sum.

Applications, with testimonials as to voice, knowledge of music, and character, to be addressed, on or before February 13 next, to the Rev. the Precentor, Holywell Lodge, Oxford.

A preference will be given, *ceteris paribus*, to Candidates giving evidence of good general education.

Wells, January 23, 1886.

HEREFORD CATHEDRAL.—WANTED, a Lay Assistant VICAR CHORAL. BASS (not Baritone), with good Compass. Thorough acquaintance with Church Music, and good Solo and Verse singing necessary. Age not to exceed 30 years. Stipend, £100 per annum. For further particulars, apply to Mr. J. H. Knight, Chapter Clerk, Hereford.

WANTED, Two BASSES (not Baritone), Two TENORS, and an ALTO (Male, with powerful Voices of first-rate quality. Must be able to Read music at sight. Service, Semi-choral, for a Church in South Kensington. Duties, twice on Sundays, with weekly Practice and usual Festivals. Stipend, £20 to £25 per annum. Apply, by letter, stating stipend expected, to D. Strong, Esq., 178, Finborough Road, South Kensington, S.W.

BASS (not Baritone) WANTED, at Catholic Church, Clapham. Salary, £15 to £18, according to ability, for Weekly Rehearsal, and Service on Sunday Mornings only. For Christmas Day, Good Friday, and seven other week-day Morning Services, 5s. each Service. Address, Organist, 31, Plato Road, Brixton, S.W.

BASS (good) requires ENGAGEMENT in Choir, or as ORGANIST. W. B., 2, Valentin Road, Brixton, S.W.

ORGANIST and CHOIRMASTER WANTED, for St. John's Church, Ryde. New organ. Supplied choir. Salary, £30. Apply, with testimonials, to the Rev. H. Ewbank, The Vicarage, St. John's, Ryde.

ORGANIST and CHOIRMASTER WANTED. St. Bartholomew's, Gray's Inn Road. Low Church Service. Three-manual Organ, recently reconstructed. Salary, £20. Apply, with testimonials, to Mr. T. Walter Moss, 21, Doughty Street, W.C.

ORGANIST and CHOIRMASTER WANTED, for the Congregational Church, Queen's Road, Forest Hill. Must be thoroughly qualified for training the Choir. Stipend, £40. Apply, by letter, to Mr. Conder, Montreux Cottage, Forest Hill, S.E.

ORGANIST and CHOIRMASTER WANTED, with experience in Choir Training. Salary, £60. Apply to the Rector, Hingham, Attleboro'.

ORGANIST WANTED, at Lady Day, for St. Andrew's, Plaistow, E., a Gentleman who is a communicant and good Churchman. Only a small salary (£20) can be given. Fine three-manual organ. Large voluntary choir. Helmore's Psalter, choral celebrations, anthems. Apply, before February 20, to the Vicar.

WANTED, a Gentleman as Voluntary ORGANIST for a Congregational Chapel in St. John's Wood, near Kilburn. Apply, by letter, to Mr. Williams, 30, Goldhurst Terrace, Finchley New Road, N.W.

ST. MARY'S, ADDERBURY, Banbury.—OR-GANIST and CHOIR TRAINER WANTED. To be qualified also to be GOVERNMENT ASSISTANT TEACHER in the Boys' School. Apply to the Vicar for all particulars as to salary, &c., to whom also testimonials and references are to be sent.

WANTED, an Experienced ORGANIST, for an important Nonconformist Church in London. Reply, by letter, stating Salary required, and last Engagement, to Z., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

HENLEY-ON-THAMES.—ORGANIST and CHOIRMASTER WANTED, at once, for Parish Church. Apply, Rector.

CHRIST CHURCH, Clapham.—The Vicar having placed the appointment of an Organist and Director of the Choir in my hands, I beg to inform the 203 applicants for the post that the VACANCY has been FILLED.

RICHARD LEMAIRE,
Precentor of the Royal Military Chapel, St. James's Park, S.W.

ORGANIST.—APPOINTMENT WANTED, in or near London. Small Salary. Address, C. W. E., care of Mr. Hancock, 7, Bishop's Road, Paddington, W.

ORGANIST desires immediate ENGAGEMENT. Excellent testimonials and references. Address, Mr. H. R. Woledge, F.C.O., Petersfield, Hants.

AS ORGANIST and CHOIRMASTER.—A Professional Man, of large experience, is open to ENGAGEMENT where there is a good Organ and scope for Teaching. Devoted to Church work. Most successful Choir Trainer. Decani, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A LONDON ORGANIST, &c., is open to immediate ENGAGEMENT in London. Several years' experience. E., Mr. Elson, 115, Long Acre, W.C.

A YOUNG MAN (30) would be glad to PLAY ORGAN or HARMONIUM at a small Church or Chapel. S.E. or S.W. districts preferred. Small salary only required, or would join choir (Bass). J. W., 62, Kennington Park Road, S.E.

JOHN WARRINER, L.Mus., &c., Organist of the Parish and Priory Churches, Assembly Rooms, Dunster, St. Michael's and St. Andrew's Churches, Minehead, is open to ENGAGEMENTS for Recitals or Concerts, as SOLO ORGANIST. Address, Dunster.

TO THE PROFESSION.—A Gentleman, 40, married, is desirous of purchasing a PRACTICE. Pianoforte, Singing, with an Organ Appointment. Holds first-rate testimonials, and is a fine Organist. He would exchange Practice if required; his present income, £300 to £450, with no Organ. Strictest investigation solicited and expected. Midlands, Messrs. Novello & Co., 1, Berners Street, W.

TEACHING CONNECTION, with ORGAN APPOINTMENT. Fine opening for Violinist. Moderate terms, or would exchange. Canto, Novello, Ewer and Co., 1, Berners Street.

WANTED, a TUNER, of experience, for a North Country House. Permanent work and liberal terms to a thoroughly good Tuner. G. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a good Country TUNER. Must be a thoroughly steady man. A practical knowledge of American Organs and Harmoniums indispensable. Permanent Situation. Good Salary. Address, O. P., Messrs. Novello, 1, Berners Street, W.

WANTED, a really good TUNER and REPAIRER who understands American Organs and Harmoniums. A permanent Situation. Three other Tuners kept. Address, Accord, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a thoroughly good PIANOFORTE TUNER, REPAIRER, and REGULATOR, who understands American Organs and Harmoniums. Must be a good, steady, and reliable man. Permanent Situation. Good references required from last Employer. State experience and full particulars of character and ability. Apply, enclosing carte, stating age, and wages required. T. E. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a thorough good TUNER, for Country. Situation permanent. Enclose photo and references. J. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER and TONER WANTED, in the Warerooms of a West End Firm. Must be a skilful and experienced man. Apply, by letter, to Toner, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a single Young Man, about 24, as TEACHER and TUNER of PIANOFORTE, &c. One who can play the Violin preferred. Good references indispensable. Small salary; comfortable home. Apply to W. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO PIANOFORTE TUNERS.—A VACANCY will shortly occur for a Principal OUTDOOR TUNER, in a firm where twelve outdoor Tuners are kept. First-class men are invited to apply to Musicus, 295, Oxford Street, London, W.

PIANOFORTE TUNER (good), age 21, wants SITUATION. Understands American Organs and Harmoniums. Indoor preferred. Address, H. Cave, 57, Alexandra Street, Kettering, Northampton.

TUNER and REPAIRER of Pianofortes, Harmoniums, and American Organs desires ENGAGEMENT. Moderate Salary. Apply, Tuner, Post Office, Locksbrook, Bath.

A YOUNG MAN, six years in last Employment, requires an ENGAGEMENT as PIANOFORTE TUNER. Can Cover Hammers and do all Repairs required. Progressive Salary will be accepted. F. F., 175, Uxbridge Road, W.

A YOUNG MAN is desirous of SITUATION as TUNER. Can Play well. R. S. Lamburn, 121, Moore Park Road, Fulham.

MUSIC TRADE.—PIANOFORTE TUNER desires ENGAGEMENT. Respectable, steady; references good. Address, Tuner, F. F. P., Messrs. Novello, 1, Berners St., W.

WANTED, SITUATION as PIANOFORTE TUNER, REGULATOR, &c., by Young Man. Good knowledge of Organs and Harmoniums. S. G. Stone, 41, Abbey Rd., Torquay.

PIANOFORTE TUNER desires ENGAGEMENT. Town preferred. Two years at last place. Age 34. Reliable; steady. Good references. Address, F. Harper, 3, Liddington Place, Harrington Square, N.W.

ASSISTANT WANTED, in MUSIC WAREHOUSE in Country. Must be a competent Sheet-music Salesman. State age and enclose carte, with references, to Music Depot, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, an ASSISTANT in MUSICAL INSTRUMENT WAREHOUSE. A good correspondent or Violinist preferred. Send carte, particulars, and wages required to or call on, Frank Attwells, Reading.

WANTED, by Pianoforte Manufacturer, a first-rate SALESMAN, who would also have to travel. The same must be very efficient in playing the pianoforte. Apply, by letter only, stating salary required, to Salesman, 445, Oxford Street, W.

YOUNG LADY WANTED, for Music Warehouse in Scotland. Must be first-rate Pianist and Reader at sight. One who can sing well preferred. Send photo, and state salary required, to D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, YOUNG LADY for MUSIC WAREHOUSE. Address, C. J. P., Messrs. Novello, 1, Berners St., W.

WANTED, by Young Lady, RE-ENGAGEMENT in MUSIC WAREHOUSE. Thorough knowledge of the Trade (ten years' experience). M. E. G., Aubrey Villa, Torrington Park, North Finchley.

A YOUNG LADY (two years' experience) requires SITUATION in a MUSIC ESTABLISHMENT. Address, J. H., care of Mr. Ellis, Music Warehouse, Chester.

WANTED, by a Gentleman, aged 30, of good appearance and address, 15 years' experience, undeniable references, an ENGAGEMENT as MANAGER, FIRST-CLASS TUNER, good knowledge of AMERICAN ORGANS, SHEET MUSIC, and general routine of the Trade. Address, E. W. P., 20, St. John's Square, Wolverhampton.

MANAGER.—SITUATION REQUIRED, by one who has a thorough knowledge of the Music Business, as MANAGER of a Country Music Establishment. For full particulars, apply to S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SITUATION REQUIRED, by Young Man, in a GENERAL HOUSE. Some knowledge of Tuning, good Salesman, and experienced in Small Goods Department. Address, Henry, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SHEET MUSIC DEPARTMENT.—Middle-aged Man of experience, thoroughly up in Catalogues, good Salesman, to take SOLE CHARGE. N. Z., Messrs. Novello, 1, Berners St., W.

A SITUATION WANTED, as ASSISTANT, in a MUSIC WAREHOUSE. Well up in the Catalogues, and can try over Pianofortes. Age 23; unmarried. W. B. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ASSISTANT.—WANTED, a SITUATION as ASSISTANT in a Music Warehouse. Thorough knowledge of the business. Understands tuning. Write, stating salary given, and what duties would have to be undertaken, to H. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ASSISTANT in MUSIC WAREHOUSE.—Advertiser (24) who has held present post of Organist four years, seeks SITUATION. Good references and testimonials. Salary moderate. Organist, 4, Brooklyn Terrace, Eastbourne.

A YOUNG MAN (20) seeks ENGAGEMENT as ASSISTANT in a MUSIC and PIANOFORTE BUSINESS. He understands music, and is a fairly good pianist. Has had five years' business experience. Excellent references. H. Y., Exeter Hall, Strand, W.C.

PIANOFORTE BUSINESS on South Coast. First class going concern; an exceptional opportunity. Full particulars, Engall and Valler, House Agents, Hastings.

FOR DISPOSAL.—PIANOFORTE and MUSIC BUSINESS, with large increasing tuning connection. Apply A. N., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO BE SOLD.—Three or four Plots of very eligible BUILDING LAND (Freehold). Great bargain. Also, a quantity of Oak Trees, and a parcel of 2 by 4 and 2 by 5 Joists. Apply, Grover and Grover, Granville Park Pianoforte Works, Brettenham Road, Edmonton.

IMPORTANT TO MUSICSELLERS.—Having the largest and most varied stock in Europe, orders received in the morning are executed the same day. Terms and Catalogue on application. Parcels of Music sent on "sale or return" on receipt of two London references or a deposit of £2.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED without delay, on exceptionally low terms. Estimates given on receipt of MSS.

London: B. WILLIAMS, 10, Paternoster Row, E.C.

TO COMPOSERS.—Works in all styles for Setting to Music. Specimens sent on approval. Lyrics written or adapted to MS. C., Foxon House, Caterham Valley.

SIX MUSICAL SECRETS.—"Will save an endless amount of trouble and drudgery. Invaluable to all." Post-free, 6d. W. Ritchie, Music Warehouse, Hammersmith.

MEDAL OF HONOUR,
INVENTIONS EXHIBITION.
RUMMENS'
ORGAN PEDAL
ATTACHMENT.

THE SUPERIORITY OF THIS ATTACHMENT
OVER ALL OTHERS

IS AMPLY ATTESTED BY THE FACT THAT IT HAS
SECURED TESTIMONIALS FROM

DR. STAINER,
DR. STEGGALL,
DR. BRIDGE,
DR. FROST,
DR. MARTIN,

And many others.

FULL PARTICULARS OF PRICES, &c., ON APPLICATION.

A liberal discount to the Profession and Trade.

ADDRESS:—

HENRY J. RUMMENS,

47, CHURCH ROAD, BRIXTON, LONDON, S.W.

ORGAN FOR SALE, with hydraulic engine, built by HILL and SON. Stops: Great organ: Open diapason, dulciana, principal, clarabella. Swell organ: Open diapason, stopped diapason, Lieblich flute, gamba. Pedal organ: Bourdon, compass, great and swell manuals, CC to G. Pedals, CCC to F. Couplers: Great to pedal, swell to pedal, swell to great. Handsomely decorated front pipes; double-action bellows. Pedals close up when not in use. Cost a few years since over £300. Will be disposed of on moderate terms, as owner is leaving London. For further particulars, apply to C., 15, Southwell Gardens, S.W.

ORGAN FOR SALE, built on the Tubular Pneumatic principle, with A. Hunter and Son's Patent Tubular Pneumatic Coupling Chamber. Compass, CC to C, sixty-one notes. Great Organ, eight stops; Swell Organ, eight stops; Pedal Organ, three stops; eight Couplers; Composition Pedals, &c. To be seen at A. Hunter and Son's Organ Factory, 65A, High Street, Clapham, S.W.

ORGAN FOR SALE, now in use at St. Giles's Church, Northampton; containing 19 stops—viz., 12 on the Great, 6 on the Swell, 1 Coupler; 2 octaves Pedals. Apply to Mr. Churchwarden Pitts, 20, Abington Street.

CC ORGAN for SALE (a bargain), price forty guineas, containing two open diapasons, stop'd diapason, flute, principal, fifteenth, pedals, full compass. Suitable for a Church. Speaking gilt front pipes, mahogany case, in perfect order. Address, H. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

CC ORGAN for HIRE or SALE, on easy terms, now in St. Paul's Church, Forest Hill. Two manuals, 61 notes; pedals, 30 notes; and 16 stops. For terms, apply to G. T., 23, Brunswick Street, Poplar, E.

CC ORGAN for SALE.—Suitable for chancel or drawing-room. Sweet tone and excellent condition. Bourdon on pedals; handsome case. Price 35 guineas. Edwards, King Street, Saffron Walden.

ORGAN for SALE.—ONE MANUAL (modern). Eight speaking stops in general swell. Suitable for Church, Mission Room, or Chapel. Inspection invited. Sound, and in good condition. Bargain. Price £70. Apply, for further particulars, Vicar, Farnborough, Beckenham, Kent.

CHAMBER ORGAN for SALE.—Two manuals, eight stops and couplers, independent bourdon pedals. In handsome mahogany case, a very complete and fine toned instrument. Price, eighty guineas. T. R. Willis, 20, Minor's, E.C.

ORGANS (Pipe) for SALE. Suit small Church. Must be sold. Giving up business. A. Costloe, Isleworth, W.

MESSRS. BEARE AND SON
MANUFACTURERS AND IMPORTERS OF
EVERY DESCRIPTION OF

MUSICAL INSTRUMENTS,
STRINGS, FITTINGS, &c.

34, RATHBONE PLACE, LONDON, W.
MERCHANTS, SHIPPERS, AND THE TRADE SUPPLIED.

BEARE and SON invite an inspection of their unrivalled Collection of OLD INSTRUMENTS. All genuine examples of the celebrated OLD MASTERS

OLD VIOLINS, from £5 to £100.

OLD TENORS, from £10 to £50.

OLD VIOLONCELLOS, from £10 to £100.

OLD DOUBLE-BASSES, from £15 to £50.

Over Three Hundred Old Instruments from which to select.

Sole Wholesale Agents for JAMES TUBBS's celebrated BOWS. Gold mounted, 6 guineas; Silver mounted, 3½ guineas.

These Bows gained the Gold Medal at the International Inventions Exhibition, 1885.

BOWS by TOURTE, LUPOT, DODD, &c., frequently in Stock.

New Queen's Model PIANO and AMERICAN ORGAN CHAIRS (as exhibited at the Inventions Exhibition). Metal tube frames, gilt with the best gold bronze. Shaped Seats.

Plain cloth seats, in any colour	... ..	£1 11 6
" plush	... ..	2 2 0

Stuffed with hair, and upholstered in any colour,	... ..	2 12 6
plush or satin	... ..	2 12 6

TOY INSTRUMENTS and MUSIC, for the Performance of Toy Symphonies, One Guinea and a Half per Set, including Music. Lists of Toy Symphony Music sent on application.

BRASS and WOOD INSTRUMENTS of every kind and at lowest possible Prices.

HARPS bought, sold, or exchanged.

REPAIRS of every kind of Musical Instrument executed promptly by experienced Workmen.

Patentees and Sole Manufacturers of the New Instrument,
THE VOINOPHONE.

NEWLY REVISED and ILLUSTRATED CATALOGUE JUST OUT.

BEARE & SON, 34, RATHBONE PLACE, LONDON, W.

TWO Single-manual CHANCEL ORGANS, by FORSTER and ANDREWS, £40; BRUCESON, £30. These prices include fixing, carriage, &c., within fifty miles. Also, several AMERICAN ORGANS. C. Klitz, 26, Hanway Street, London, W.

ORGAN (Pipe).—Handsome instrument. Perfect order. 6 stops; pedals. 15 Guineas. 56, Chippendale Road, Paddington, W.

TWO-MANUAL PEDAL ORGAN (MASON and HAMLIN). Twenty-three stops, thirteen sets of reeds, swell, octave, manual, and pedal couplers, foot and side blowers. Handsome walnut case, stool to match. Equal to new. Suitable for Chancel or Hall. £100 guineas (List Price, 170 guineas). Apply, T. E. Coniston, Sidcup, Kent.

PEDAL AMERICAN ORGAN for SALE.—16 stops, 21 octaves sliding pedals, octave and pedal couplers, vox-humana and swell, foot and side blowers, in walnut case as new. Cost £120. Price £55. W. E., 138, Tufnell Park Road, N.

ORGAN MUSIC (new) to be SOLD cheap. For Priced list, apply to W. Fuller, Grasmere, R.S.O., Westmorland

A LARGE STOCK of SECOND-HAND HARMONIUMS and AMERICAN ORGANS always for SALE at Reduced Prices. No charge for packing or carriage. Descriptive Price Lists post free. Haynes and Co., Importers of Musical Instruments, Cecilia Hall, Malvern.

KELLY and CO., PIANOFORTE and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly's Organ Harmoniums are the "only instruments" of English manufacture that gained "any award" at the Dublin and Paris Exhibitions.

A liberal discount for Schools and Charitable Institutions.

Three hundred Second-hand Pianofortes by the leading makers, at all times very cheap. New Pianos (warranted), in elegant Walnut or Rosewood cases, from 19 guineas.

The Trade, Merchants, and Shippers supplied.

PIANOS (modern and little used), ERARD, London, Full Grand, 55 guineas, cost 185 guineas; BROADWOOD, iron Semi-Grand, 55 guineas; ERARD, Oblique Cottage, 36 guineas. Cost 90 guineas. All 7-octaves and trichord throughout. Can be seen at Organist of St. John's, Cromer House, Putney, S.W.

FOR SALE, in the West part of Germany (Westphal), excellent ITALIAN VIOLONCELLO of NICHOLAS AMATUS. Offers, with prices, to be addressed to D. C., 7874, care of G. L. Daube and Co., Cologne.

TRINITY COLLEGE, LONDON.

PRESIDENT: THE EARL OF ABERDEEN.
SESSION 1885-6.

CLASSES AND LECTURES.

LENT TERM ENDS APRIL 3.

Students can be received for a complete course of musical training, or for a single study.

HIGHER EXAMINATIONS.

The higher Examinations for Diplomas of Licentiate and Associate in Music and Certificates of Associate-Pianist, Associate-Vocalist, Organ-Associate, &c., and in Harmony, Counterpoint, Form and Instrumentation, Choir Training, and general musical knowledge, are held in January and July.

In connection with these Examinations the "Gabriel" Prize of Five Guineas is annually awarded.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The Examinations in Musical Knowledge take place in December and June, and are open to persons of either sex.

There are two National Prizes of Five Pounds, one in each division, senior and junior, awarded annually in July.

LOCAL EXAMINATIONS IN PIANOFORTE PLAYING, SOLO SINGING, INSTRUMENTAL MUSIC, &c.

Arrangements are being made for holding Examinations in Vocal and Instrumental Music at the various centres. Applications for particulars and regulations should be made to the Secretary, Trinity College, London, or to the Local Secretary of the centre. A printed list of the latter can be had from the College.

MUSICAL EXHIBITIONS.

An Examination will be held at the College this Term for each of the following Exhibitions:—The College Viola and Double Bass Exhibitions.

Candidates must be British subjects by birth, and must not be over twenty-one years of age at the date of Examination. The successful Candidates will receive the value of the Exhibitions in the form of free instruction in the subjects of them. The Examination will comprise the performance of one or more compositions, reading at sight, and *visu voce* questions. The fee for examination is five shillings, and the Exhibitions are tenable for one year.

Prospectuses, Forms of Application, and all particulars can be obtained, post free, by addressing the Secretary, Trinity College, London, W.

By Order of the Academical Board.

Just published.

NOVELLO, EWER AND CO.'S MUSIC PRIMERS
EDITED BY DR. STAINER.

ORGAN ACCOMPANIMENT

OF THE

CHORAL SERVICE

PRACTICAL SUGGESTIONS TO ORGANISTS AS TO THE
SELECTION AND TREATMENT OF CHURCH MUSIC

BY

J. FREDERICK BRIDGE,

Mus. Doc., Oxon.

PRICE TWO SHILLINGS.

Paper Boards, 2s. 6d.

London: NOVELLO, EWER and Co.

THE

ORGANIST'S QUARTERLY JOURNAL

EDITED BY

DR. SPARK.

PARTS I TO 68, EACH 2s. 6d.

VOLUMES I TO 8, CLOTH, EACH 21s.

List of Contents, gratis, on application.

London: NOVELLO, EWER and Co.

Just published.

THE

CHURCH ORGANIST

A COLLECTION OF

ORGAN PIECES

FOR USE DURING DIVINE SERVICE

BY

CHARLES COLLIN

(Organist of the Cathedral of St. Brienc).

Books IV., V., VI., VII., and VIII., 2s. 6d. each.

London: NOVELLO, EWER and Co.

THE FIRST NUMBER WILL BE ISSUED MARCH 1.

MUSICAL SOCIETY

A MAGAZINE OF MUSIC & MUSICAL LITERATURE.

To be published on the first of every Month by W. MORLEY & Co.,
127, Regent Street, W.

Price 4d. (post-free, 5d.); Annual Subscription, including postage, 5s.

Messrs. W. MORLEY & CO. have the pleasure to announce their intention of issuing a New Musical Periodical, bearing the above title, which will appear on the 1st of each month, commencing March, 1886. Its object will be the dissemination of musical intelligence; and it will contain a record of the most interesting events, original articles on important musical subjects by eminent writers, notices, reviews, a correspondence column, humorous and other anecdotes, and criticism of Concerts, the Drama, &c., &c.

Each number will contain an original part-song, duet, or other vocal composition, by a well-known composer, and the proprietors have the gratification of informing their patrons that a Musical Novel, by Mrs. Diehl (author of "The Garden of Eden," &c., &c.), will commence in the first number, an interesting paper on "Literature of the Piano-forte," by Mr. Walter Macfarren, "A History of Harmony and Counterpoint," by Mr. Carl Mangold, and an important paper by Mr. W. H. Cummings will appear.

The First Number of "Musical Society" will have a guaranteed circulation of 5,000 copies; advertisers will therefore find it an excellent medium for extending their professional and business operations. Scale of charges on application. The space for advertisements being limited, orders should be sent at once for insertion in the first number.

Publishing Office of MUSICAL SOCIETY, 127, Regent Street, W.

A SERIES OF

COMPOSITIONS for the ORGAN

BY

LEFÉBURE-WÉLY.

	S.	d.
1. Choristers' March	3	0
2. Marche aux Flambeaux	2	0
3. Roman March	2	0
4. Grand Processional March	3	0
5. Funeral March in C minor	3	0
6. O Salutaris Hostia (Transcription)	2	0
7. Cantabile in A	2	0
8. Chœur de Voix Humaines (Andante in F)	2	0
9. Andante in B flat	2	0
10. Elevation in B flat	2	0
11. Elevation in E	2	0
12. Celebrated Capriccio in F (Transcription)	3	0

EDITED AND ARRANGED BY

ALFRED WHITTINGHAM.

LONDON: EDWIN ASHDOWN, HANOVER SQUARE.

Just published.

NOVELLO, EWER & CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

THE CORNET

WITH

ADAPTATIONS FOR OTHER INSTRUMENTS, SCALES,
EXERCISES, AND SOLOS,

AND

TRANSPOSING TABLE AND SCALES

BY

HARRY BRETT.

PRICE TWO SHILLINGS.

Paper Boards, 2s. 6d.

London: NOVELLO, EWER and Co.

Just published.

NOVELLO, EWER AND CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

SEVENTY SOLFEGGI for CLASS SINGING

BY

FLORENCE A. MARSHALL.

PRICE FOUR SHILLINGS.

Paper Boards, Five Shillings;

Or, in Three Parts, price One Shilling and Sixpence each.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1886.

FRANZ LISZT.

NEXT April—so runs the announcement—Franz Liszt will be present at the performance of his “Holy Elisabeth” at St. James’s Hall. It would be difficult to name a musician around whom centres greater fame and interest. The triumphant successes of the king of pianists in all the capitals of Europe, nearly half a century ago, belong to the past; one reads in books how, once upon a time, an extraordinary genius astonished the world by his almost superhuman *tours de force*, and in evidence thereof one can gaze on those operatic fantasias filled with terrible scales in octaves and even tenths, with chords fit for a giant, wide-sweeping arpeggios, long shakes and other difficulties; and soon one will be able to look at the very hands which worked such wonders. We are speaking of half a century ago. But Liszt was in England even earlier, playing at the court of George IV., and giving public Concerts. The date of his first appearance in London was June 21, 1824. Among the audience were Clementi, Cramer, Kalkbrenner, and Potter. He played a Concerto by Hummel, and improvised a fugue on Zitti-Zitti from “Il Barbiere,” named by a lady among the audience. “Master Liszt” came again to England in 1825 and 1827. The programme of a Concert at the Theatre Royal, Manchester, on June 16, 1825, in which he took part is, in its way, a curiosity. We give part of it:—

Messrs. Ward and Andrews have great pleasure in announcing that they have succeeded (at a great expense) in engaging

MASTER LISZT,

Now only twelve years old,

Who is allowed by all those that have witnessed his astonishing talents to be the greatest performer of the present day on the

PIANOFORTE.

The Concert will commence with the highly celebrated

OVERTURE TO “DER FREISCHÜTZ,”

Composed by C. M. von Weber,

Which received the most decided marks of approbation at Mr. Hughes’s Concert on Monday evening last.

Weber’s Overture no longer needs so flattering a recommendation; but by their enthusiasm the good people who attended Mr. Hughes’s Concert have found a place in history. To have been *played* by kings and queens, applauded, nay, idolised by the public, praised by the press, admired by men and women themselves distinguished in art and literature, all this would have satisfied most pianists; but Liszt, despising ephemeral glory, however great, sought to make unto himself a name as composer. With regard to the merit of his works, opinions differ. We do not refer to the thousand-and-one *Etudes*, transcriptions, and short pieces for the piano, but to the productions of his riper—we may perhaps say, ripest—years. In this country Liszt’s principal orchestral works have been heard—the “Dante” and “Faust” Symphonies, nine of the twelve Symphonic Poems, and some of the Marches; but not his Masses and Oratorios, compositions to which, we believe, he attaches the highest value. There are four Masses, besides a Requiem for men’s voices, and three Oratorios. So far as we are aware, not one of the Masses has been given, while the “Holy Elisabeth” has been performed once under the direction of Mr. W. Bache, and once, we believe, under that of Dr. Wylde; and only short fragments from the “Christus” have been heard at Philharmonic and Richter Concerts. Why, it may be asked, is the

public so indifferent to Liszt? It is an easy question to ask, but not an easy one to answer. Public taste, in this country, has much improved during the last twenty, nay even ten, years. The Choral Symphony is no longer a mystery, something which passeth understanding; novelties no longer drive away the public, but rather draw them; and a still more striking proof of that improvement may be seen in the speedy recognition of Dvorák’s genius and in the hearty receptions given to him when he visited England in 1884 and 1885. It is, therefore, curious to compare the attention which has been paid of late to Berlioz and to Wagner in this country with the lack of attention which has been paid to their contemporary Liszt. It may, perhaps, result from the fact that Liszt has had few heralds to proclaim his cause, and still fewer champions to defend it.

Mr. Walter Bache, it is true, has worked faithfully for many years in this country for his master. To him we are mainly indebted for our knowledge of Liszt’s orchestral compositions. It required no small courage and perseverance to carry on a work demanding both time and money; for the general public showed itself indifferent, and the critics, for the most part, showed themselves hostile. Many have admired Mr. Bache’s enthusiasm and self-sacrifice, but no one has been bold enough to imitate his example; so that he stands alone, and is, as it were, a voice crying in the wilderness. The difficulties against which he has had to contend have probably kept him from revealing to us the Masses and the “Christus” Oratorio. Matters stood somewhat differently with Wagner. He had many heralds, and more than one champion, and yet everyone knows how slowly his cause progressed. And, in his case, he had a great power fighting for him—the power of the pen. His own trenchant writings excited friends and foes to literary efforts, and there sprang up a mass of books, pamphlets, and articles which, whether laudatory or the reverse, served to bring Wagner’s name prominently before the public. Liszt especially distinguished himself by his commentaries and expositions of two of the master’s works. Liszt’s compositions, new in form and treatment, seem to require aids of a similar kind. Schumann and Brahms would probably have still remained comparative strangers to us but for the persistent efforts of Mr. Manns, Mr. A. Chappell, and others to make known their music. The turn of Liszt may come, and if so the public will then be able to pronounce judgment. It may perhaps be found that Liszt, like Berlioz, has been unjustly neglected. A few years ago but little attention was paid to the music of the latter; now the “Faust” is a popular work. In 1881 the *Symphonie Fantastique* was performed for the first time in London, and has since become an attraction; yet it was composed more than fifty years ago. If a similar success is in store for Liszt, let us hope that he may live to see it. It is well that the genius of Berlioz has at length been fully acknowledged: it would have been better for the composer and for musical art had this acknowledgment been made whilst he was still amongst us.

“There is an instinctive tendency in men to look at any man who has become distinguished,” says Cooper in one of his novels. And Franz Liszt, quite apart from his fame as a pianist, or reputation as a composer, has become distinguished from the fact of his having known all the musicians of any importance who have lived in the nineteenth century, and of having been on terms of intimate acquaintance with some of the most famous. In early youth he saw the mighty Bonn master, played before him—nay, more, received from him a kiss. In Paris he made the acquaintance of Hector Berlioz, heard his Sym-

phonie Fantastique at a Concert, and, as the composer tells us in his "Mémoires," excited general attention by his applause and enthusiasm. This was the beginning of a friendship between two kindred spirits which lasted for many years. Liszt's remarkable transcription of the Symphonie Fantastique, and other of Berlioz's works for piano, the articles which he wrote about him in the *Neue Zeitschrift für Musik*, and the revival of "Benvenuto Cellini" at Weimar, show how true and strong that friendship was. Then he knew Frederic Chopin, and he took the liveliest interest in the compositions and playing of the Polish composer. As with Berlioz, so with Chopin: he wrote about him. His monograph, "Frederic Chopin," written at Weimar in 1849, bears testimony to the influence exercised over him by the genius whose death he was then lamenting.

But his long and lasting friendship for Wagner is, perhaps, the most striking. Liszt made his acquaintance in Paris, about the year 1840, and from that time down to the master's death in 1883 he strove with all his might to aid and honour him. "Tannhäuser" was given under Liszt's direction at Weimar in 1849, and it was through his personal exertions that "Lohengrin" was first brought to a hearing there on August 28, 1850. Of his enthusiasm for Wagner's art work, his brochure "Lohengrin and Tannhäuser" gives marked proof. His admiration for Wagner was ever on the increase. In a letter written to Dr. Galle in 1857, he says:—"I am with Wagner all day long; his 'Nibelungen' music is a glorious new work which I have long wished to know. Some day the coolest persons will grow enthusiastic about it." And of "Parsifal" he wrote, twenty-five years later—"Wagner a fait un nouveau miracle." We have mentioned three of the most illustrious artists; to name all would necessitate almost a complete list of nineteenth century musical notabilities.

The approaching visit of the venerable Abbé to London will be, therefore, an event of exceptional interest, and all musicians will be glad to see and welcome a man so noted and so notable. Franz Liszt is an uncommon hero, and will meet with a reception worthy of his name and reputation.

WAGNER ON BELLINI.

STUDENTS of Wagner must often have been surprised to hear it stated, especially by his detractors, that at one time of his life Wagner was lost in admiration for the Italian, Bellini. To a great extent the justice of this accusation has been confirmed by the fact that an article of Wagner's, which reads almost like a "confession of faith," has recently been brought to light and reprinted in the *Bayreuther Blätter*. The said article appeared in No. 4,621 of the *Riga Zuschauer* for Tuesday, 7—19 December, 1837, at which date Wagner held the post of Conductor at the Riga Theatre. It was written preparatory to a performance of Bellini's "Norma," which was given for Wagner's "benefit," and presumably for the first time in that place. Rendered into English, it stands as follows:—

BELLINI (*Ob. 1835*).

"Bellini's music—i.e., Bellini's vocal melody—has of late excited so much attention, and kindled so much enthusiasm, even in Germany, the land of the learned, that a closer examination of this phenomenon seems well worth making. That in Italy and France Bellini's melody is found to be charming, is plain and natural; for in Italy and France one hears with the ears, a fact which has led to the use of such phrases as 'ear-tickling' ('Ohrenkitzel'), &c.—presumably in contradistinction to the 'eye-itching'

('Augenjucken'), which, e.g., the reading of the scores of so many new German Operas gives rise to; but that even the German musical connoisseur has removed his spectacles from off his wearied eyes, and for once has freely given himself up to the charms of beautiful melody, enables us to look deeper into his heart as it really is, and there we find so deep and fervent a longing for the opportunity of taking a full and powerful breath, in order that he may at once feel himself at ease, and be able to rid himself of all the mass of prejudice and mistaken erudition which have so long constrained him to be a German musical connoisseur, and instead of this at last to become a man, fresh, free, and endowed to the full with the glorious capability of being impressed by the beautiful in whatever form it may present itself. But in truth, how seldom is it that we are really convinced by our silly store of fancies and prejudices! How often has it happened to us that we have been charmed with the performance of an Italian or French Opera, and on leaving the theatre have scoffingly indulged in sorry jokes at the excitement we have felt, and on reaching home have been conscience smitten that we ought to guard ourselves against being too easily excited! But if for once we abstain from joking on such a subject, and leave our conscience to take care of itself, and at the same time have a clear conception as to what it is that has just charmed us; we come to the conclusion that, especially in the case of Bellini, it was his pure melody, his simple, noble, and beautiful cantilena which we have found so charming. To observe this and pin our faith upon it is indeed no crime; nor, perhaps, is it even a crime, on going to bed, to offer up a prayer to heaven that equally beautiful melodies and as excellent a mode of treating vocal art may at last be vouchsafed to German composers—melody, melody, and again I say melody, ye Germans! Melody is in short the language in which a man should impart his musical thoughts to others, and if this be not as independently constructed and conserved as every other cultivated language should be, how shall he make himself understood? For the rest, it stands to reason that every one of your village schoolmasters can improve upon what is bad about this Bellini. It is, however, quite beside the question that we should make merry over his shortcomings, for had Bellini gone to a German village schoolmaster for instruction, he would no doubt have learnt better, but whether, at the same time, he would not have had to unlearn much of his art of song, is undoubtedly much to be feared. Further, if we leave to this fortunate Bellini the peculiar pattern of his musical compositions, which is usual with all Italians, the *crescendos* which invariably follow the theme, the *tutti cadenzas*, and such like stereotyped tricks, at which we often so fiercely rail, we find that these are no more than the fixed forms, beyond which the Italian does not go, and which in many respects are by no means so objectionable. If we consider the boundless want of order, the confusion of form, of construction, and modulation, which we meet with in the works of so many new German opera composers, and which so often spoil our enjoyment of many individual points of beauty, we might often well express a wish that this tangled skein might be unravelled by means of this fixed Italian form. And in point of fact the immediately clear conception of all the different phases of emotion will be made much more easy on the stage, if, together with all the feelings and sensations with which it is associated, it all at once be compressed within the scope of a single, clear, and intelligible melody, than if, after a hundred little disquisitions on this or that nuance, and the employment of this or that instru-

ment, it be used up, and in the end entirely reasoned away.

"But to what an extent Italians in their degeneracy still turn to account, especially in the case of certain operatic subjects, a very restricted form abounding in empty flourishes and mannerisms, is evidenced by Bellini in his 'Norma,' unquestionably his most successful composition:—Here, where the poem rises to the tragic height of the ancient Greeks, this kind of form, which Bellini has certainly ennobled, serves only to increase the solemn and imposing character of the whole; all the phases of passion, which are rendered in so peculiarly clear a light by his art of song, are thereby made to rest upon a majestic soil and ground, above which they do not vaguely flutter about, but resolve themselves into a grand and manifest picture, which involuntarily calls to mind the creations of Gluck and Spontini.

"Bellini's Operas have been received with open arms and without opposition in Italy, France, and Germany; is there any reason then why they should not also be similarly treated in Livonia?—O. [RICHARD WAGNER]."

On a first reading of the above article, which is highly suggestive of comment and reflection, many, especially those who have commenced their Wagner studies at the wrong end—viz., with "Parsifal" and the "Ring des Nibelungen," and have not followed them up by instituting a critical examination of the master's career from its very beginning—will probably be inclined to throw it aside as a newspaper puff, penned simply with a view to calling attention to the performance of "Norma," about to be given "for his benefit." That it was written in all sincerity appears not only from Wagner's antecedents and position towards musical art prior to the time of writing, but also to the fact that up to a later period of his life he still believed in Bellini, and held him up as an ensample of melodiousness. This will be made clear if we take a brief glance at Wagner's career prior to his undertaking the conductorship of the theatre at Riga, and follow this up by recounting a few words which he delivered himself of at a later period, and which apparently have not been made public.

At Leipzig, both as a schoolboy and as a student of the University, Wagner applied himself far more assiduously to the study of music, in which he was regularly instructed by Gottlieb Müller and Theodor Weinlig, than to the requirements of either School or University. The result was the composition of a symphony and various other works, both musical and literary, which are duly set forth in the masterly article contributed by Mr. Dannreuther to the "Dictionary of Music and Musicians," edited by Sir George Grove. Of all the music he heard during this period at the Gewandhaus Concerts, he was most deeply impressed with Beethoven's symphonies. As Heinrich Dorn has related of him, there probably was never a young musician who knew Beethoven's works more thoroughly than Wagner did in his eighteenth year. He had copied out for himself the scores of the most important of Beethoven's instrumental works. "He went to bed," says Dorn, "with the quartets, he sang the songs, and whistled the concertos (for his pianoforte-playing was never of the best); in short, he was possessed with a *furore Teutonico*, which, added to a good education and a rare mental activity, promised to bring forth rich fruit."

During his first professional engagement—viz., as chorus-master of the Theatre at Würzburg (1833)—Wagner found time to write both words and music of an opera in three acts, "Die Feen," taking for his models (as he has himself related) Beethoven, Weber, and Marschner. Returning to Leipzig in the spring

of 1834, he came under the influence of the celebrated actress and singer, Wilhelmine Schröder-Devrient, whose playing of the part of *Romeo* in Bellini's "Montecchi e Capuletti" profoundly impressed him. Soon afterwards he heard Auber's "La Muette de Portici" ("Masaniello"). These two events set him thinking. And here we cannot do better than quote Mr. Dannreuther's words from the article already alluded to:—"He was ambitious, and longed for an immediate and palpable success;—could he not take hints from Bellini and Auber, and endeavour to combine the merits of their work? Heroic music in Beethoven's manner was the beau-ideal; but it seemed doubtful whether anything approaching it could be attained in connection with the stage. The cases before him showed that effective music can certainly be produced on different lines, and on a lower level; the desiderata, as far as he then saw them, were to contrive a play with rapid and animated action; to compose music that would not be difficult to sing, and would be likely to catch the ear of the public." The result was "Das Liebesverbot," an opera in two acts, after Shakespeare's "Measure for Measure," the music of which (says Mr. Dannreuther) * is curiously unlike his former models, and it is easy to trace in it the influence of "La Muette," and even of "Il Pirata" and "Norma."

From the Autumn of 1834 to the Spring of 1836 Wagner resided at Magdeburg, where he gave concerts and conducted at the theatre. At the concerts, his overtures to "Die Feen" and Apel's play "Columbus" were performed, and he wrote a Cantata for New Year's Day, and music to a farce, "Der Berggeist," &c. At the theatre, where in spite of a subvention from the Court of Saxony, the manager, Herr Bethmann, was in a chronic state of impending bankruptcy, matters were far from satisfactory. As a final stroke, his opera "Das Liebesverbot" was hastily put upon the stage and proved an utter failure.

All attempts to secure the production of the work in Leipzig and Berlin having proved of no avail, he accepted the conductorship of the theatre in Königsberg, where, he says, "I wasted a year amid petty cares, worrying myself and others. An overture, 'Rule Britannia,' is the only thing I wrote." As at Magdeburg, so again here, the bankruptcy of the manager of the theatre terminated his engagement.

The following year (1837) found him fulfilling a similar engagement at Riga, where the performance of "Norma," which has given rise to these remarks, was performed on the 13th of December.

Now, to pass over to a later period of the master's life. It was in May, 1872, that a goodly company of musicians assembled at Bayreuth on the memorable occasion of the laying the first stone of the Festival Theatre. Wagner was just then greatly elated at the success which "Lohengrin" had recently met with in Italy. In the course of conversation, he asked: "Do you know why this was so? It was due to its melodious character, which the Italians readily recognised—You young Germans do not know what true melody is—You have not learned from Bellini, as I have done."

We now, therefore, stand face to face with the fact, on Wagner's own showing, that the protoplasm of some portion of the charm of his music is to be found in the Italian style of its melody, e.g., that of Spontini and Bellini. So astounding a proposition as this must appear to many, is not however difficult to reconcile, if we turn to "Rienzi," the earliest of his operas, which is accessible to all. Here we certainly find that the

* This statement of Mr. Dannreuther's is not given on hearsay, but results from a perusal of Wagner's "Lebenserinnerungen" and the score of "Das Liebesverbot"—a privilege which few have enjoyed, seeing that both works are still unpublished.

general cut of the melodies is far more in accordance with Italian and French than with German precedent. In his subsequent works this is less easy to trace, for Wagner made such gigantic strides from one opera to another, remodelling the style of each in accordance with its poetical and dramatic requirements, that, much as Wagner prided himself on being a German of the Germans, it is impossible to characterise any one of his later works as being specifically German, or indeed as anything else but—Wagner. But after all, of all the many constituents which together go to make up the complex of a Wagner Opera, is it not principally due to the melodiousness—we will not say the set tunes, for these are few and far between—by which each is pervaded, that Wagner's music has gained so strong a hold upon the public ear?

To draw a moral from the above: we should not forget that, though we may rejoice at the death of Italian Opera as a thing of the past of which we have long been weary, we still owe something to it; and we shall not be doing amiss if, taking the hint from Wagner, we join in praying that it may be given to every composer to write in as beautifully a melodious vein as Bellini, or—as *he* did.

CHARLES DIBDIN (1745—1814).

[The substance of a lecture read at the London Institution on January 14, by Mr. W. A. Barrett.]

The name of Charles Dibdin was at one time the best known among musical writers, and his songs were, in their day, the most popular of any that were written. The charm of spontaneous melody which they all possessed commended them at once to those who heard them, and secured for many of them a favour which has not even now entirely lost its hold. Some of his songs have become as it were national, and find their way into every collection designed for general acceptance. As in many instances they are printed without the author's name, numbers of those who sing them are ignorant of the source whence they sprung.

Those who have given the least attention to the perusal of his multitudinous works admit that he was a most prolific writer, while others who have studied him carefully discern many of the marks of genius in his productions. At the same time, they cannot conceal from themselves that he was wanting in the mental training which would have made him on the one hand a respectable musician, and on the other a refined poet. All his works are the outcome of native genius, undeveloped by study or labour. He wrote as birds sing, by the light of nature. The power with which he was gifted was a recognisable quality to human intelligence, and so his songs rarely appeal in vain for recognition. They are thoroughly English. They are plain-spoken, straightforward, honest, and manly, even if all these qualities are to be traced through the course of a diction which in many instances belongs to the lower order of the people as it existed a century back. There is often a spark of true poetry in his verses, though his rhymes are faulty and his rhythm occasionally erratic.

His facility in composition was not attained by careful study and labour, but was the outcome of extraordinary natural power, unassisted by any science but that derived from personal experience.

When he had nearly reached his sixtieth year he wrote an amusing account of his professional life, and furnished his readers with a number of particulars concerning his career, which are especially interesting, but they are mostly of a kind calculated to give an insight into his social peculiarities, rather than to

show the stages of his mental development. Without perhaps intending to be so, he is extremely vague about certain portions of his life, which now would have the greatest attraction for the admirers of his genius, that is to say, those incidents in his career more particularly connected with musical associations.

He was born in Southampton on the 13th March, 1745. His father, who was a silversmith, had a very numerous family. Charles was his eighteenth child. It is said that he was intended for the Church, and for the furtherance of this object that he was sent to Winchester College. The Registers of the College have been searched recently by the Warden, and there is no trace of Dibdin's name on the books.

A like investigation made by the present Dean of the Cathedral discloses the fact that Charles Dibdin was admitted Junior Chorister in June, 1756, and all mention of his name drops out of the records after November, 1759. These facts, which have not been cleared up until now, admit of Dibdin's name being added to the list of illustrious Cathedral choristers. He had a beautiful voice, and James Kent, at that time organist of the College and of the Cathedral, wrote one or two of his famous treble anthems for him; he was greatly petted for his singing, and perhaps became a little wayward as is the wont of spoiled boys. In his memoirs he asserts that Kent taught him nothing of the science of music, but trusted to the quickness and accuracy of his ear. Such instruction in the rudiments which he gained he owed to Peter Fussell, at that time Kent's assistant, and ultimately his successor. As the "chief vocal performer at a weekly concert in Winchester," he gained considerable popularity. Carried away by his present success, which he dreamed would be permanent, he resolved to make music his profession. He learned to play the harpsichord a little, and applied for the post of organist at North Waltham, near Basingstoke, but "was rejected," as he says, "on account of his youth." Those who knew him, however, say that he was scarcely qualified for the post.

His brother Tom, many years older than himself, the captain of an Indian merchantman, at this time had returned from a voyage, and invited the boy to London, where he promised to provide for him, and to further his interests. With this view he obtained for him a situation in the house of Johnson, a celebrated music publisher in Cheapside, where he was employed in "screwing-up harpsichords, at a salary of nothing a week, and find himself."

His distresses were augmented in a cruel way; his brother, having gone to sea, was taken prisoner by a French man-of-war, and he was literally left to his own resources. He wrote some songs and pieces for the harpsichord, which he offered to his master, who refused them contemptuously. Another publisher, Thompson, of St. Paul's Churchyard, was more considerate. He gave the lad three guineas for six songs, which were published at three-halfpence each. These brought him a little to the notice of a few people, who patronised him because he was clever and amusing, but, refusing to be funny at command, they neglected him, and finally dropped him. One friend he had, a Mr. Beranger, who introduced him to Christopher Rich, the manager of Covent Garden Theatre, and by him he was employed as a chorus singer. John Beard, the famous tenor singer of Handel's time, who succeeded his father-in-law, Rich, as proprietor of Covent Garden, discovered the talents of young Dibdin, and believing that his extraordinary power of melody would produce a good effect upon the public, got him to write the words and music of a little pastoral drama called

"The Shepherd's Artifice," which was produced on May 21, 1762, for the author's benefit, he having only just turned his seventeenth year. In this he played the part of *Strephon*, his first appearance on the stage in London. He had made his *début* at Richmond a few months before. There are twelve pieces in this little work, the most famous of which is the song "In every fertile valley," which was the first attempt at composition made by our young author.

The regularity of the air is, perhaps, due to the fact that it was an imitation of the style of Dr. Arne. Originality it had little, for all the phrases were the common property of the writers of the day. However, the song was much liked, and brought the composer so well before the public, that when he made a fresh appearance as a musical actor, as *Ralph* in the *Burletta* of the "Maid of the Mill," he was received with the greatest applause, and his acting contributed in no small degree to the success of the piece. His popularity in this Opera was very great; handkerchiefs of the peculiar pattern worn by him in the character became fashionable, and were called "Ralphs," just as in later years "Belchers" were so named in compliment to a famous prize-fighter.

He continued as an actor and singer on the stage for four or five years, without producing any new work of importance. He was a popular vocalist at Ranelagh and Vauxhall, and was satisfied apparently with his reputation as a singer and song-writer.

His next compositions for the stage were "Love in the City," afterwards altered into "The Romp," and a part of the music of "Lionel and Clarissa." For "The Padlock," a play written by Isaac Bickerstaffe from a Spanish original, he wrote the whole of the music, including the overture. In this he performed the part of *Mungo*, a negro servant, and his success was even greater than that which he had won as *Ralph*. "The Padlock" was produced at Drury Lane in 1768. Yet notwithstanding the favour with which he was received in the double capacity of composer and actor, he meditated retiring from the stage, because, as he says, "he had found the theatrical career a fruitful source of heart-burnings and disputes." But when a man is constantly complaining of the usage he receives from others, we may be assured that the greater part of the blame rests with himself. Most of Dibdin's biographers, however properly enthusiastic they may be about his productions, have little to say concerning his capacity for business. The like indifference to his own pecuniary advantages may be seen in his want of observance of moral proprieties. The cause of his leaving the stage arose from his utter disregard of those principles of virtue which form the salient features of many of his beautiful songs. It was of him that the well-known comparison was made, when it was said that he was like the finger-post, which pointed out the way he never went himself.

He had formed an association with Miss Pitt, known by the stage name of Mrs. Davenet, and had a large family by her, while his first wife was yet living. Having deserted Mrs. Davenet and her children, Garrick took up the cause of the unhappy woman, who was reduced to poverty by this treatment, and procured Dibdin's discharge from Covent Garden Theatre. He formed another connection of a similar kind with a Miss Wild, with whom he lived until the death of his wife enabled him to marry her.

Dibdin's untiring industry and fecundity date from the time when he left the stage. It has already been pointed out that Dibdin was careless of his own interests. This was shown in the instance of "The Padlock," the work in which his powers of melody were exhibited to such advantage that they secured the success of the piece. The author of the words,

Bickerstaffe, kept the copyright in his own hands, and cleared £1,700 by his foresight. All that Dibdin obtained for his music was £45. The literary partnership of these two authors, which commenced with "Love in the City," was continued until "The Ephesian Matron" and "The Brick-dust Man" were produced, in 1769 and 1772 respectively.

A piece called "The Wedding Ring," which was brought out anonymously in the latter year, was written by himself entirely. His "enemies" ascribed it to Bickerstaffe, who was an officer of marines and was dismissed the service under circumstances dishonourable to him. Dibdin was compelled to publish a series of affidavits in the public prints and to appear on the stage and declare himself the author before it was allowed to proceed. It enjoyed a fair measure of success, and the music was published, but he gained nothing by it.

He now wrote the words and music of several pieces, such as "The Mischance," "The Grenadier," "The Ladle," "England against Italy," "None so blind as those who won't see," for Sadler's Wells; "The trip to Portsmouth" for the Haymarket; "The Deserter" and the "Masque in Amphitryon" for Drury Lane, all produced in the year 1773. The number and variety of the ideas in these works proved his extraordinary facility in composition; but, with the exception of "The Wedding Ring," they all fell more or less flat with the public. He revived his popularity in the following years by the production of "The Waterman" at the Haymarket (1774), and "The Quaker" at Drury Lane (May 3, 1775). "The Waterman" was sold for £30 to a publisher; "The Quaker," to Brereton, the actor, for £70, who disposed of it to Garrick for a hundred. Both these ballad operas have kept the stage to the present day, and more than one of the songs out of each have become national.

A little piece called "The Cobbler; or, a Wife of Ten Thousand," taken from "Blaise le Savetier" of Sedaine, preceded "The Quaker" at Drury Lane, but achieved only a small measure of success.

"The trip to Portsmouth," performed at the Haymarket in 1773, contains the first of the sea-songs ever written by Dibdin—one that is still popular, namely "Bustle, bustle, drink about, and let us merry be." The overture and dances in this were written by Dr. Arne.

Other pieces for Sadler's Wells and the Haymarket, of a light and trivial character, flowed from his fertile pen, and in 1776 (November 14) "The Seraglio" (the same subject as Mozart's "Die Entführung aus dem Serail") was first acted at Covent Garden. In this piece occurs the fine song "Blow high, blow low," which some assert to be the first of Dibdin's sea-songs. It was written, he tells us, "in a gale of wind on a thirteen hours' passage from Calais," on his return from France, whither he had been on a visit for a few months. "It arose," he states, "out of reflections that I was on my return to her who has since lent inspiration to so many similar sentiments, of which this was a specimen."

"The Vineyard Revels," "She is mad for a husband," "Yeo, yea, or the Ready Tars," for Sadler's Wells, "The Old Woman of Eighty" and "The Razor Grinder," in 1777, were followed by "Poor Vulcan," brought out at Covent Garden, February 4, 1778. This was either the first production arising out of his engagement in that year as composer to the theatre at a salary of £10 per week, or, as it is asserted, was the means by which the arrangement was brought about.

Dibdin wrote the words of a piece called "The Gipsies," which was set to music by Dr. Arne and

produced at the Haymarket in 1778, the only instance in which his own words were set by another composer. He had written music for other men's words before, but, until then, had never furnished words for other men's music.

The libretto was composed in France during his visit to that country, and other ideas he had imbibed during his short stay he brought to a practical use in his next piece for Covent Garden, "Rose and Colin," which was acted on September 18, 1778. In this he made the first attempt to introduce on the English stage a taste for the French Vaudeville. This was followed by "Wives revenged," and "Annette and Lubin" in the same style.

"The Touchstone," which he called a speaking pantomime, acted in 1779, was the means of bringing about a reconciliation between Dibdin and Garrick. "The last time that eminent actor was ever on the stage was during an evening repetition of 'The Touchstone,' a night or two before its performance. The next morning he left town for Lord Spencer's, and returned in a few days to breathe his last in the Adelphe."

"The Chelsea Pensioners," a few songs for the pantomime of "The Mirror; or, Harlequin Everywhere," formed the rest of his labours in 1779, and on January 18, in the following year, "The Shepherdess of the Alps," a comic opera containing some of his best music, was produced and failed. The principal tenor was Vernon, a very popular singer, who did not even trouble himself to learn his part, and being remonstrated with by the author, he coolly said that as he saw that it was the general wish that the piece should be damned, he did his best to lend it a helping hand.

Amusical dialogue, "The Fortune Hunter," written for Sadler's Wells in 1780; "The Islanders," afterwards compressed into a piece called "The Marriage Act," and "Harlequin Freemason," for Covent Garden, with two entertainments called "Reasonable Animals" and "Pandora," performed by puppets of the Haymarket Theatre, were the labours of the rest of this year.

About this time (1780) his brother Tom died, leaving an infant son, afterwards the famous bibliographer, the Rev. T. F. Dibdin, and Charles wrote the immortal song "Tom Bowling" (which he called "The Sailor's Epitaph") in his memory. He had in this year terminated his connection with Covent Garden once more, and made one or two attempts to carry on theatrical business on his own account.

These do not seem to have been attended with all the success expected. He built a theatre called the "Circus," on the site of the present Surrey Theatre, and comforted himself with bright hopes of prosperity. He was appointed manager for life, and the guiding plan of the scheme was to effect a combination of musical entertainments with equestrian performances. He entered upon his duties with unwonted activity. The theatre was finished in 1782, and in the course of that year he produced no less than eighteen pieces, all his own. But, according to his account, his designs were thwarted and his schemes defeated by the machinations of his enemies once more, and at the end of three years he retired in disgust, almost penniless through strifes at law. His enterprising spirit was not however crushed, for he began to build another theatre out in the fields beyond St. Pancras Church, in the North of London. This, which he intended should be called "The Helicon," was far advanced when the license was refused, and a violent gale of wind threw down the whole structure, and no attempt was made to rebuild it.

He abandoned his hopes of becoming a theatrical manager, with a theatre of his own, and once more

resolved to live by his pen alone. For this purpose he entered into a contract to furnish the manager of the Dublin Theatre with musical pieces. There is a difficulty in verifying the list of works he produced for this purpose. He tells us in his "Musical Tour" that the manager owed him £600 for his labours, out of which he only got £140. So history repeats itself. In 1787 he wrote "Harvest Home" for the Haymarket Theatre, and this was the last work he furnished for the stage, except the unsuccessful piece "The Round Robin," written for the Haymarket Theatre in 1811. His attention was turned to other matters, none of which, however, brought him the fortune he earnestly desired to make. Failure after failure dogged his steps, yet he worked on, "Strong in hope though poor in pocket."

One cannot but admire the elasticity and greatness of his spirit in the midst of difficulties. He started a weekly periodical called *The Devil*. This at first had a great sale, for people were anxious about that good gentleman's opinions, and hope seemed to be dawning on bright and prosperous days. After the twenty-first number the publication collapsed, "*The Devil* was dead, and all was over." He now resolved to turn his back upon his country, and seek his fortune in a land where only his genius would be known, and the relentless hatred of his enemies would be short-armed and powerless to reach him. His brother Tom had resided a long time in India, and many of his creditors and friends were still there. They would pay the debts due to him as his brother's executor, and perhaps be disposed to receive him with favour for his own talents, and thus he would make his fortune. He raised money for the voyage by devising a series of monologue entertainments, the first of the kind ever attempted. In many places, however, he was looked upon as an impostor who had assumed the name of the great Mr. Dibdin, for the purpose of cheating the public in a novel manner. He met with sufficient success in different parts of the country to furnish him with a nucleus of the funds he required for his journey. He published an amusing, but slightly self-laudatory, account of his musical tour in 1788, with the name of the Prince of Wales—to whom the work is inscribed, "With pride of heart, humble deference, and grateful susceptibility"—at the head of a list of 600 subscribers. With the money derived from this, and from the sale of certain of his musical copyrights, in which he most certainly suffered at the hands of the publishers, who took advantage of his necessities, he set out. "My Poll and my partner Joe" went for two guineas; "Nothing like grog" for ten-and-sixpence, and other popular songs in proportion.

He sailed for India in 1788, but the ship was caught in a violent storm in the Plymouth Roads and driven into Torbay. Dibdin landed, abandoned the idea of going to India, and never set foot on board ship again.

It is not a little singular that he, whose songs helped to man the British Navy with enthusiastic sailors, and whose lyrics, it is said, have been quoted on the deck of a man of war, in order to help to quell a mutiny, should only have been at sea twice or thrice in his life: first, when he went over to France, secondly, when he crossed to Dublin, and next when he made his attempt to get to India.

When he landed at Torbay from the Indiaman, he wrote a musical lecture, the first of a series which he delivered in several towns on his way back to London. It was for these that the majority of his immortal sea-songs were written. "The whim of the Moment," the first of these entertainments, was produced at first in Torbay, and afterwards in London at Hutchin's Auction Rooms, in King Street,

Covent Garden. It was not successful at first, and twelve of the songs which he had published on his own account having no sale, he disposed of them for £60 to a publisher. One of the songs was "Poor Jack," which is even now so popular that the words which occur as a refrain, "They say there's a Providence sits up aloft to keep watch for the life of Poor Jack," form a stock phrase in the English language.

His next entertainment, "The Oddities," produced at the Lyceum, was more successful. His popularity continuing, he remained in that place for two seasons, and then removed, in 1791, to the Polygraphic rooms, opposite Beaufort Buildings, in the Strand, on the site partly occupied by Exeter Street. This place he fitted up expressly for his purpose, and called it "Sans Souci." As he received a large share of public patronage, the following epigram was written:—

What more conviction need there be
That Dibdin's plan will do,
Since now we find him Sans Souci,
Who late was sans six-sous.

Here he enjoyed uninterrupted success for five years, when he built a new theatre in Leicester Place in 1796, which he also called "Sans Souci," in commemoration of the prosperity the name had brought him.

He continued to give his entertainments here until 1805, when he sold his theatre, retired to Cranford, near Staines, and disposed of all his copyrights to Bland and Weller, the publishers, for £1,800, with an allowance of £100 a year for all he might produce for three years. He had been granted a pension from the government of £200 per annum in 1803, in consideration of the value of his songs, and their importance in keeping up the spirit of the navy. This pension was withdrawn in 1808 by the Grenville administration. Notwithstanding the fact that he had made large sums of money, not only in London but in the provinces, he had been unable to save anything; he therefore was compelled to resume his professional duties. He performed at the Lyceum for two years, giving three new entertainments, with the help of several additional singers. He also opened a music-shop opposite the theatre; but all his endeavours were futile, and ended in failure and bankruptcy.

A sum of £640 was collected for him at a banquet at the London Tavern, on April 12, 1810, and invested in the purchase of an annuity, with reversion to his wife and daughter.

He died, after a paralytic stroke, at Arlington Street, Camden Town, on July 25, 1814, aged 69. He was interred in the burial ground at Camden Town, belonging to St. Martin-in-the-Fields, and a stone, inscribed with the words of a portion of his own song, was placed over his remains:—

His form was of the manliest beauty;
His heart was kind and soft;
Faithful below, he did his duty,
But now he's gone aloft.

A series of essays might be written concerning the life and works of this extraordinary man of genius. The history of the stage, or the annals of music, afford no parallel to him. Entirely self-taught, he excelled as an actor, as a poet, as a singer, and as a melodist.

It is remarkable that Dibdin should be a standing proof to the contrary that a man's life is reflected in his works. His conduct was totally at variance with the noble principles of love, morality, and affection which are everywhere to be gathered from his poems. These are full of purity of sentiment and generosity of feeling which apparently could only spring from the highest principles of piety and virtue. There is

not a single published poem of his which can be said to be either gross or licentious. They do not appear to be mere word effusions, the rhymes of the head, but the true poetry of the heart, dictated by sentiments of religion, benevolence, and morality. It is therefore best to know him through his works, and to pity him for the frailty of a disposition which was contrary to his true nature. He composed, wholly or in part, music and words for more than a hundred pieces and entertainments. The actual number of his songs will never be known. Nearly 1,500 have been printed. He also wrote several works of a miscellaneous character, scarcely worthy of his reputation.

Dibdin's genius shines out with as great a lustre in his music as it does in his poetry. The power of melody he possessed was as varied in its mode of expression as it was rare in its inexhaustible quantity and quality. He tells us that "the music grew with the words," and so it is rare to find any repetition of ideas beyond the characteristic mode of utterance which is each man's peculiarity. He possessed a flow of tunefulness so copious and fresh that it was more easy for him to invent new tunes than to use up his old ones to save trouble. Of the 1,500 songs by him which are known to have been printed, there have been discovered only two having the same melody slightly varied. These are "There was a young maid and her name it was Gillian," one of the songs written and sung by him at Ranelagh, and "The jolly young waterman." This is a fact which is sufficiently remarkable to be noted.

The peculiarity of Dibdin's songs rests in the happy union of "Voice and Verse, Twin-born harmonious Sisters," and the natural freedom of their phrases. Many of the melodies are as pleasing and as new at the distance of a century since they were written, as they were the day they were first set on paper by their author. There is nothing old-fashioned in their style.

They bear the well-known test proposed as a gauge for all perfect melodies by the old masters. They will stand a good bass. This Dibdin rarely was able to furnish himself. Many of his own accompaniments to his songs show his want of science. This can be supplied by modern hands and the songs gain much in beauty. They are like rough but clever sketches which look nothing in the author's portfolio, but when carefully mounted and framed their true beauties are made manifest.

The extended compass of many of the songs is due to the peculiar method with which it was the custom to sing them. The popular form of voice in Dibdin's day was the baritone, with a superstructure of falsetto. Dibdin's own voice was of this character.

Unlike many of the singers of his time, he gave his songs without elaborate vocal ornamentation, but with taste and simple expression. He accompanied himself "with facility and neatness." In his entertainments he employed an instrument "combining the properties of the pianoforte and the chamber organ, and so constructed that the performer could produce the tones of either instrument separately, or of both in combination. To this instrument were attached a set of bells, a side-drum, a tambourine, and a gong, which he could bring into play by various mechanical contrivances, so as to give a pleasing variety to his accompaniments."

There is one fact concerning Dibdin as an accompanist, which is of interest to the musical student. He was the first who played upon the pianoforte in public. On May 16, 1797, at the Theatre Royal, in Covent Garden, "The Beggar's Opera" was played for the benefit of Miss Brickler. A copy of the playbill, in the possession of Messrs. Broadwood and

Sons, informs us at the "end of Act 1, Miss Brickler will sing a favourite song from 'Judith,' accompanied by Mr. Dibdin, on a new instrument, called Piano-forte."

Dibdin desired to pose as a scientific musician, but he did not possess the necessary qualifications. He published a superficial text-book in rhyme, called "The Harmonic Preceptor," and two other books of instruction, "The Musical Mentor" and "Music Epitomised," which are valuable as curiosities connected with him, but for nothing more. He wrote a "History of the Stage," in five volumes, and published his "Professional Life" in 1803, in four volumes. The first shows little research, and the second a fecundity of imagination almost as great as is exhibited in his songs.

His songs will keep his name alive so long as the English language is spoken. They are manly and healthy, their diction is eloquent; their music lends charm to their eloquence, and enforces the emphasis of their meaning. There is nothing mean or vicious in their simple imagery, even if their mode of utterance is cast in common and unpretentious language. Therefore, as long as men have hearts to feel and minds to appreciate, the lyrics of Charles Dibdin will never lose their hold upon the sympathies and affections of Englishmen.

If the distinctions given for valuable services to the country were in all cases impartially distributed according to merit and ability, the name of Dibdin would be inscribed among those whom the nation delighted to honour by titles and rewards. If he had been a foreigner, "fair statues would be gracing" each place associated with his name and artistic career. As he was only an Englishman, his tombstone bears a half-obliterated inscription; and the "national monument" is a simple bust, procured by subscription, placed in an out of the way corner in Greenwich Hospital. There is a portrait of him in the National Portrait Gallery at South Kensington, but beyond these memorials there is nothing to show that the genius of Dibdin has ever received due recognition from his countrymen.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

By F. CORDER.

II.

It now becomes our difficult duty to convey some idea of the Second Part of Goethe's great work. Although isolated fragments, notably the concluding scene, had been penned at various times, its actual composition was not begun till four-and-twenty years after the completion of the First Part. Almost inevitably then there could be little in keeping between the two plays; the Goethe of 1830 was a widely different being to the Goethe of thirty years before, and the Faust idea no longer presenting itself to him in the old light, could not be satisfactorily pursued. The second drama is hardly a drama at all, having no unity of time, place, or persons; *Faust* and *Mephistopheles* indeed pervade it, the latter character assuming various forms, but otherwise each scene brings a fresh set of personages. The work has been occasionally performed on the stage, and having received musical treatment at the hands of several distinguished composers, a summary of its incidents, incomprehensible as they must seem, becomes necessary.

Act I. shows us *Faust* asleep in a flowery mead, tended by sylphs of the air, headed by *Ariel*, who with their songs strive to assuage his grief and remorse. As he wakes and observes the glorious

sunrise, hope and renewed aspirations return to his wounded breast. This fine scene has been in large part set to music by three composers, Schumann, Pierson, and Lassen, but in each case with little success, though the blame does not rest with the words. The second and succeeding scenes take us to the Court of an Emperor, whither *Faust* and *Mephistopheles* repair, as in the old story, to exhibit their powers. *Mephistopheles* takes the form of the court fool, and offers by the aid of *Faust* to fill the treasury of the impecunious monarch. After much discussion, in which the *Chancellor*, the *Field Marshal*, the *Treasurer*, the *Steward*, the *Astrologer*, and others take part, alternating with a sort of Greek chorus in the form of a murmur of the courtiers, the proposal is accepted, and then follows a Carnival masque. It would only be confusing to attempt any description of this scene, or the multifarious personages in it. The fantastic element is here predominant, pervading even the stage-directions, as may be seen from the following quotation:—

"The *Herald* announces various poets, the Poet of Nature, Court singers, and Troubadours, tender as well as enthusiastic. In the throng of competitors of every kind, none will allow the others to be heard . . . Poets of the Night and the Tomb send apologies, inasmuch as they are engaged in a most interesting conversation with a newly arisen Vampire, wherefrom a new kind of poetry may perhaps be developed. The *Herald* is forced to admit the excuse, and meanwhile summons the Greek Mythology, which, though in modern masks, loses neither its character nor charm."

After this masque we find how *Faust* makes the Emperor rich by the invention of paper money. The effects of this sudden access of wealth to the court are shown with much fine satire. *Faust* next consults his companion as to the fulfilment of another desire of the Emperor's, to behold *Paris* and *Helen*. *Mephistopheles*, with some reluctance, confides to him the means of doing this. He gives him a magic key which will transport him to a locality known in popular phrase as "the other side of nowhere," which indefinite region is inhabited by a set of mysterious deities called simply the *Mothers*. These will have to be consulted in the matter, and the "glowing tripod" round which they hover brought back by the adventurer. To enter into an explanation of the real meaning of all the symbolical incidents of this drama, we have said, is beyond our present scope, and, indeed, the reader will probably be quite content to forego such explanations when he finds, from the single specimen which we shall here give, that they only open fresh depths of thought, and involve the matter in more obscurity.

The *Mothers* then were old Pelasgian Nature-deities, who were superseded by the great goddesses Demeter and Persephone. Their realm was that Field of Truth which lies outside the universe (query, in the Fourth Dimension of space?); they are its imaginary guardians; the conceptions, causes, energies of all created things repose in its mysterious depths, issue thence and are developed in time and space; it is the realm of the infinite as opposed to the finite; of the ideal as opposed to the real. *Faust* is required to invoke *Helen* and *Paris*, in whom he recognises the ideal impersonation of womanly and manly beauty, whose forms had been embodied in Greek art. In order to reproduce them, he must forget the region of actuality and enter that of the Infinite and the Eternal; he must, moreover, realise in the depths of his spiritual consciousness the sentiments and ideas from which they originally sprang. This can only be accomplished by an intense effort of mental abstraction, combined with the patient study

of classical antiquity. It is given to creative genius alone to unlock with its glowing key the treasury of the past; to summon thence the spirits of a bygone age, and to breathe into them the breath of life. This intellectual process is typified by *Faust's* descent to the *Mothers*. At first he shrinks back appalled from the effort; having, however, at length entered the realm of the invisible, the contemplation of the divine ideal is for him a spiritual new birth. The tripod appears to have a double signification, and to symbolise at the same time the original creative energy subsisting at the heart of things, and also the inspiration of genius, which is alone the source of ideal impersonation.

Has the reader quite grasped this? Then, now, he knows all about it, and we can proceed.

Faust returns from his quest with the tripod and the key, and before the assembled court gives the promised display, causing the shades of *Paris* and *Helena* to appear. Here in the frivolous behaviour and remarks of the audience is marked the difference between *Faust*, the typical seeker after the Ideal, and the common herd, who only look on art as an amusement. Carried away by his enthusiasm *Faust* strives to grasp the phantom *Helena*, but the Ideal cannot be attained in this fashion. There is an explosion, and the phantoms vanish while the rash magician is thrown down and injured. *Mephistopheles* carries him off from the excited court, and so ends the First Act.

Act II. opens in *Faust's* old chamber, whither he has been transported in a state of insensibility by *Mephistopheles*. The first scene, in which *Mephisto* talks metaphysics with several uninteresting personages, may be passed over; we are then introduced to the quondam pupil, *Wagner*, now a full-blown astrologer, who is busily engaged in manufacturing a human being. Not a ten-foot giant, like Frankenstein's ill-fated monster, but rather a pigmy such as Paracelsus admitted would be all that he could manage to produce—a kind of bottle-imp, in fact, a *Homunculus* in a crystal vial. The exact significance of this character in the drama has eluded the wisdom of the profoundest analysts of Goethe's riddle; all that is clear is that he is an intelligence striving to attain organic existence. As it is found impossible to restore *Faust* to health, *Homunculus* is asked to advise, and he suggests transporting him to the Pharsalian fields, where he may enjoy the classical Walpurgis Night—whatever that may be—

Meph. Of such a thing I've never yet heard mention.
Homun. How should these matters call for your attention?
 Romantic ghosts alone are in your line;
 True phantoms must the classical combine.

which satisfactory explanation decides the matter, and the expedition is undertaken. The remainder of this act, the classical Walpurgis Night, is such a wild chaos of allegory and philosophy as to defy description. The analysts tell us that it represents *Faust's* passionate striving after the realisation of his ideal, together with the transition from lower to higher forms of being, as manifested more especially in the history of Greek art.* Goethe's own remarks to Eckermann on this subject are equally luminous: "You will perceive that in these earlier scenes the chords of the classic and romantic are constantly struck, so that, as on a rising ground, where both forms of poetry are brought out, and in some sort balance one another, we may ascend to 'Helena.'" The meaning of this sentence is not rendered clearer by its mixed metaphors; it may be perfectly satisfactory

to philosophers and poets, but ordinary mortals do not see why the expression of the obscure should necessarily involve obscurity of expression. The "transition from lower to higher forms," which at first appears to mean the development of art, presently refers to the growth of the material world. *Sirens* sing the praise of water, the primordial element; the earth is upheaved by an earthquake, personified by the giant *Seismos*; and, after a period of revolution and disorder, the *Nereids* and *Tritons* bring on three of the seven *Cabiri*, or primeval deities, representing the rise and progress of religion. So the poem wanders on from one allegory to another out of all keeping, till the Act culminates in the appearance, over the waves, of the nymph *Galatea*, against whose throne the glass bottle of *Homunculus* is shattered, and the ideas which constitute him dispersed far and wide. Let us not pause to bewilder ourselves with all these profundities, but pass rapidly on.

Act III., cast in the mould of a Greek play, introduces us to *Helena*. Perhaps it will be enough here to say that she and *Faust* are presently united and reign over the imaginary kingdom of Arcadia. This union is supposed to represent the wedding of classical and mediæval art. The succeeding episode of the marvellous youth *Euphorion*, their son, who perishes in attempting too bold a flight, is supposed to typify the career of the poet Byron, though what in the world Byron had to do with classic or mediæval art we must leave others to say. Here is the incident—

Euph. But lo!—a pair of wings
 I can display!
 Away! Aloft! I must—
 Stay not my flight.

[He casts himself into the air; his garments support him for a moment; his head gleams with light, a luminous train follows him.

Chor. Icarus! Icarus!

Misery—woe!
 [A beautiful youth falls at his parents' feet; we imagine that we recognise in the dead a well-known form; but the corporeal part quickly vanishes, the aureole soars like a comet to heaven; dress, mantle, and lyre remain on the ground.]

After an exquisite lament by the chorus, *Helena* has a touching little speech:—

Hel. The words of old return to me, alas, in pain:
 That joy and beauty never lastingly are linked!
 The bond of life is severed with the bond of love;
 Bewailing both I bid thee mournfully farewell,
 And for the last time throw myself into thine arms.

Persephone, receive the child and mother, both!

[She embraces *Faust*, her form vanishes, garment and veil alone remaining in his arms. . . .

[*Helena's* garments dissolve into clouds, they envelope *Faust*, raise him aloft, and pass with him from the scene.]

The principal persons having thus departed, the chorus also disperses, with a long speech to the effect that they have now a place in Nature and need therefore never return again to Hades. The stage direction which concludes this act is rather nightmarish, to say the least:—

"The curtain falls. *Phorcy*s, in the proscenium, rears herself to a gigantic height, descends from the cothurni, lays aside her mask and veil and reveals herself as *Mephistopheles*, in order, so far as may be necessary, to comment upon the piece in the manner of an epilogue."

Act IV. deals with rather more intelligible matters. *Faust*, transported from imaginary realms to German soil by *Helena's* veil, is shown to have advanced in his ideas. No longer contemplating the ideal, like a young enthusiast, he has risen above the stage of mere desire and enjoyment. He seeks a definite, practical aim for his energies; Humanity, not Art, is the true object of life. He proposes to restrain the ocean-tide and wrest from it the land it has swallowed. *Mephistopheles'* entrance in this scene is preceded by the passing across the stage of a pair of seven-

* With these motives are associated two others—namely, the search of *Mephistopheles* for an appropriate form, which brings out the repulsive elements in classical mythology, where supreme ugliness, in contrast with ideal beauty, has its type in the Phorkyads or Gorgons, one of which he becomes; and also the striving of *Homunculus* after organic existence.

league boots, a rather extravagant way of symbolising the vast distance from Arcadia to prosaic Germany. Next we have a battle scene, wherein *Faust* assists the Emperor, as in the old legend, to conquer his enemies, turning the tide of battle by an imaginary inundation, which spreads a panic. A picture of the rapacity of the Emperor's hangers-on and the mean results of the victory is given in order to show that here is no true scope for *Faust's* abilities.

Act V. shows us the realisation of *Faust's* design. He has reclaimed from the sea a tract of land, the extent of which is shown by the episode of a wanderer returning after some years to visit the honest peasant couple who saved him from shipwreck, but whose cot is now far inland. Goethe gives this pair the names of *Philemon* and *Baucis*, "merely," as he says, "to elevate their characters," they having nothing to do with the couple celebrated in Ovid. All this seems rather weak. *Faust*, in his gorgeous palace, a giant of successful commerce and enterprise, finds his enjoyment marred by the one blot on his fair domain, the humble cottage and chapel which its owners will not part with. In his lust of power he cannot bear opposition; he wishes to give the aged pair a handsome estate in compensation, and orders them to be removed from their old home by force. But unjust commands produce unforeseen results. The rough minions to whom the order is entrusted are over-zealous, and *Faust* learns with sorrow and remorse that, meeting with resistance, they have set the place on fire, and that the old peasants and their guest have perished in the flames. *Faust* is now an aged man, and the spectres of *Want*, *Blame*, *Care*, and *Distress* visit him, the third remaining to haunt him to the end. He has learnt that rash interference with the established order of things, as typified by his magic, is vain. He now only fights manfully with *Care*, who visits him with blindness, and firmly resolves to forego his supernatural powers; so, though night is around him, a radiant light kindles within, and the blind man's spiritual eyes are opened. He can still labour for and through others, forgetting *Care* in beneficent activity. To complete his grand works of civil engineering, the draining of an unhealthy marsh is necessary, and he perceives with pain that he cannot hope to carry out all his plans in his life-time—for he is now a hundred years old. He says:—

At last the highest truth my mind discerneth;
Wisdom hath uttered her last word,
Freedom as well as life he only earneth
Who daily to the strife hath spurred.
So, peril-girt, a nation here will grow
Youth, manhood, age, as long as time shall flow.
Their busy crowds I fain would see
Upon a free soil stand with people free;
Then to the moment I might say:
Linger awhile, thou art so fair!
The traces of my blissful earthly day
No countless ages can impair.—
In the foretaste of such consummate bliss
The highest moment is enjoyed—'tis this!

But these words fulfil the compact with *Mephistopheles*, and *Faust* sinks and dies. *Mephistopheles*, calling his infernal troop to assist him, endeavours to secure the soul which, by the letter of the wager, he has won, but a host of angels descends scattering roses in token of pardon, dispersing the fiends. *Mephistopheles* himself, after a keen struggle, is forced to retire baffled and discomfited, while the angels bear aloft *Faust's* immortal part. In fact, the wager, apparently lost, is in reality won, for though *Faust* has expressed himself desirous of no further ambition, his moment of highest enjoyment is found in labour for others; how can this then be a victory for the fiend?

Now follows a Dante-esque epilogue, the apotheosis of *Faust*. Goethe pictures a mighty mountain

where saintly anchorites devote themselves to Divine worship, while spirits hover round them on the road to heaven. The mystical characters of *Pater Ecstasticus*, *Pater Profundus*, *Pater Seraphicus*, &c., are all various types of the religious sentiment; *Faust* rises above them and, now called *Doctor Marianus*, soars to yet higher spheres, to the feet of the *Mater Gloriosa*. Three well-known pardoned female sinners plead for *Gretchen*, whose sin was unintentional, and she is bidden to rise and lead her former lover on the upward way, while a *Chorus Mysticus* appropriately ends the mighty poem with the well-known but none too intelligible words—

All that is transient
But symbolises;
Here the inadequate
To fulness rises;
Here the ineffable
All may desire;
The heavenly Woman
Draws us on high.

So ends our attempt to give a merely prosaic account of the most imaginative and intangible of all poems. It cannot be denied that the symbolic element which, in this second part of "*Faust*," overrides everything else, is a great source of weakness by divesting all the characters of personal human interest. But the noble thoughts, the splendid poetry, more than atone for all. As in an opera, the worst of librettos can be forgiven when the music is of the first rank, so here the poetry is so rich and splendid that the unsatisfactory treatment of the story or plot seems almost pardonable.

One would have thought that no other poet would have been bold enough to touch the subject after Goethe; such is not the case however. Apart from Lord Byron's "*Manfred*" and "*The Deformed Transformed*," which were decidedly suggested by "*Faust*," there is a dramatic poem by R. Lenau in a number of disconnected scenes, some of considerable beauty. Then our modern English dramatists have been unable to keep their fingers off this fascinating legend, though it can hardly be said that they have justified their proceedings. For the sake of completeness it may be as well to mention some of the more prominent of these attempts. The French play-wright Michel Carré having, with truly French irreverence, turned the first part of Goethe's poem into a clear intelligible melodrama, by the simple process of cutting out all the poetry, this perversion was translated into English by Mr. Boucicault and produced by Charles Kean at the Princess's Theatre, in London, on April 19, 1854. The critics of the time spoke with some contempt of the play, though, as a spectacle, it drew crowded houses, in the same way as did the same manager's Shakespearian revivals. It is not stated what incidental music was used on this occasion. On March 24, 1856, was produced a short burlesque of this Princess's version, called "*Marguerite*." This had charming music by Tully. Passing over for the moment the English production of Gounod's opera, the next dramatic version of Goethe's play was that of Bayle Bernard at Drury Lane, on October 20, 1866, under Samuel Phelps. This adaptation will be pleasurably remembered by all who have seen it. The author wrote a sensible and modest apology for the alterations he had been forced to make in Goethe's poem, and stated that his play must not be looked upon in the light of a translation but as a free adaptation. Considered in this light the Drury Lane "*Faust*" was indeed an excellent piece of work, well mounted and acted. Phelps was *Mephistopheles*, his son Edmund *Faust*, and Mrs. Hermann Vezin *Marguerite*. The music was excellently selected and arranged by that best of

* Or "eternal womanly element."

theatrical conductors, Tully. To the subject of this music we shall return later on. So great was the success of this adaptation that three or four minor London theatres ran pirated versions at the same time. Passing by as of no importance the various burlesques and comic operas, such as Hervé's "Le Petit Faust" and Byron's "Very little Faust," and merely pausing to wonder wherein lies the hidden facetiousness of the adjective "little," which causes it to be the invariable prefix of a modern burlesque, we come to Mr. Herman Merivale's modern adaptation of the Faust and Marguerite story, called "The Cynic." This dressing up of an old story in modern guise resembles the practice of some modern musicians who, lacking ideas of their own, take Volkslieder or themes of old composers and dish them up with modern harmonies. The next was Mr. W. S. Gilbert's unfortunate play "Gretchen." Why so experienced a dramatist should have taken the trouble to re-write the now stereotyped story, deliberately enfeebling every one of its dramatic incidents, is beyond all comprehension. This piece, well-mounted and perhaps as finely acted all round as any version of "Faust" has ever been, was withdrawn after a few nights. Since that time the legend has been allowed to rest in peace until now, when a fresh perversion, by Mr. Wills, has been produced with such pomp at the Lyceum. We say perversion, for the new drama, while professing to be a translation, is sadly disfigured by alterations and interpolations; the title rôle is reduced to insignificance, and what little is left of Goethe is crushed under the exuberant grandeur of the scenery and stage display. Of the music to this version notice has been taken last month in a special article; a few more words will be necessary later on. There now remains only to mention a few dramatic works on the subject of "Faust," but in no way connected with Goethe's poem. Such are—

1. A dramatic entertainment called "The Necromancer; or, Harlequin Doctor Faustus," as performed at the Theatre Royal in Lincoln's Inn Fields, 1731.

This is only interesting as being one of the earliest plays on the subject. It only consists of a couple of scenes. In the first *Faust* sells himself, and a good and evil spirit alternately persuade him to listen to their counsel. In the second he entertains his friends with a Masque on the subject of Hero and Leander. This piece seems a mere fragment. It was mostly musical, but the music cannot be traced.

2. "Faustus," a romantic drama by George Soane, produced at Drury Lane, May 16, 1825; revived again in 1827.

3. "Faustus" (an improved version of the above), by H. P. Grattan. Sadlers Wells Theatre, 1840.

4. "The Devil and Dr. Faustus." Drama by Leman Rede. Strand Theatre, 1846. (This was a curious combination of serious and comic.) Mrs. Keeley played the part of *Mephistopheles*.

5. "Mephistophela." Grand Ballet d'Action, by Heinrich Heine. (Written in 1847 for Her Majesty's Theatre, but abandoned by Mr. Lumley as impracticable. *Mephistopheles* was here made to assume the form of a beautiful woman.)

No. 2 had music by Bishop, Horn, and Cooke, and will therefore be noticed again presently. From a literary point of view it is like the rest on this list, mere rubbish. We shall now turn from the Legend to its musical settings and attempt in our next paper to give a detailed list of the principal works, vocal and instrumental, to which the "Faust" story has given rise.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVIII.—SCHUBERT (continued from page 11).

WE have seen that Franz Schubert left the Convict in October, 1813, and returned to his father's house in Gate of Heaven Street. As an extra mouth in the schoolmaster's home he could not have been greatly wanted, but, no doubt, he was heartily welcome when sire and sons made music amongst themselves. Franz completed the household quartet, of which Franz *fils*, Ferdinand, and Ignace were members. A French writer, M. Barbedette, has drawn a pen picture of one of these family gatherings, and we offer no apology for presenting it, through the medium of a translation, to the reader's notice. Some of the details are probably imaginative, but they serve to heighten the general effect.

After noticing the agitated condition of Vienna in 1812-13, as the last stupendous incidents of Napoleon's career followed rapidly one upon another, M. Barbedette goes on:—

"One house in Vienna seemed strange to the general emotion. Let the reader be good enough to follow us into the Lichtenhalt district. We stand before a house of antique appearance; its architecture goes back several centuries: traces of painting may still be seen on the walls; a great red crab hangs above the door as though to indicate that the edifice dates from the middle age, of which it is the mute symbol. The heavy shutters are closed, but, in the *rez-de-chassée*, light comes through the interstices, and feeble sounds make themselves heard. . . .

"Nothing troubles the quiet of those who live in this peaceful dwelling. We enter a large white-washed room: a high fire-place, in which burns a small clear fire, occupies one end. To the left is a lithographic portrait of the Emperor Francis; to the right, one of Beethoven, then at the height of his genius. A fir book-case contains some works of the great masters. Forms are placed along the walls, on which hang maps and other things used in education.

"Four players are seated in the middle of the room, each before a desk and having a stringed instrument in his hand. They are absorbed in reading a new work by the illustrious singer of Bonn. The light of a suspended lamp allows us to observe the faces of these persons.

"The oldest plays the violoncello. He is still in the full strength of manhood, his hair is but slightly grizzled; his well accentuated features suggest an energetic nature. He is simply, almost rustically, dressed in the fashion of his class. An air of frankness and nobility tempers the somewhat hard expression of his eyes. The other performers treat him with respect.

"A young man of twenty-eight, with an expression of almost feminine softness, plays the first violin. Entirely abandoned to his emotion, he devours with his eyes the music before him.

"By his side, a somewhat older musician plays the second violin with no less energy.

"At the viola desk is a lad of fifteen, who seems in a state of inexpressible agitation. His hair is woolly; his face round; his nose flat; there is something about him of the negro. His figure is small and thick set, yet robust; extraordinarily brilliant eyes illuminate his face. He is the director of the quartet. If a false note is made he quickly recognises it; all his frame seems to shudder. If the defaulting player be one of the young men, he jumps up angrily, and flourishes his bow in the direction of the offender. But if the violoncello makes a slip, he moderates his wrath and with suppressed feeling, remarks 'Father, there is some mistake; let us begin again.' The father

smiles, and the fault occurs no more. A fifth person regards the scene with pleasure—a woman, still young, who is seated near the fireplace. She seems to be preyed upon by a slow fever. Her eyes, full of sweetness, are surrounded by a dark circle. The wealth of her fair hair contrasts with the sickly paleness of her complexion. She nurses a little child, who is busy drawing figures on a slate. The woman listens to the music with a gentle sadness. Her eyes brighten every time she looks at the youngest of the executants.

"We must now name the actors in this scene.

"The middle-aged man is Franz Schubert, school-master in the Lichtenthal; the three young men are his sons: Ferdinand, teacher at an orphan school; Ignace, also a schoolmaster; Franz, who will become his father's assistant. The woman is a Silesian, Elisabeth Bitz, their mother. The child on her knees is Charles, the youngest of her sons."

We will not look too closely into the details of M. Barbedette's interesting picture, because, whatever its inaccuracy, it serves to bring before us the family to which Franz Schubert belonged, while as yet the mother lived.

It is said that Schubert's father did not regard with much favour his son's devotion to music. Probably that was so. Fathers are always making mistakes in such cases, because they listen to the voice of fancied wisdom in themselves, rather than to the promptings of nature in their sons. They array themselves against Providence and, of course, get the worst of the encounter; their sins, however, being visited upon the children, who are not to blame. It may be, on the other hand, that there was need for Franz to earn money for himself as soon as possible, and not increase the drain upon his father's slender resources. Assuming this, we can understand why the lad was sent for awhile to be trained at the school of St. Anna. He there fulfilled his term, and afterwards entered his father's school as teacher of the lowest class. Can we conceive a more unfit position for a lad of Schubert's aspirations and temperament? Pegasus harnessed to a plough alongside an ox is but an inadequate attempt at a parallelism. No wonder Schubert, as his sister Theresa once told Dr. Kreissle, was "strict and ill-tempered," and that he often "kept his hands in practice on the children's ears." When a man in rebellion against his circumstances relieves his feelings by boxing the bystanders, he must, of course, be condemned as not only wanting in philosophy, but in logic. But Schubert was too young for philosophy and too ardent for logic, and so the children suffered. Impulsive, romantic, made vaguely uneasy by the promptings of a genius he could as yet but half comprehend; what had he in common with the dreary routine of the school-room? Seven years later his mind went back to this period of life, and, under the similitude of a dream, he related experiences and feelings which show pretty clearly what sort of a lad he was. The *Dream* (written July 3, 1822) is, in part, not at all difficult to understand:—

"I was one brother among a number of brothers and sisters. Our father, our mother, were worthy people. I was deeply and fondly attached to the whole circle. My father took us out one day on a party of pleasure to a favourite spot. My brothers were in a state of great glee, but I was wretched. Well, my father came up to me, and bade me enjoy the delicacies before me, but I could not. Whereupon my father, in a rage, banished me from his presence. I turned away my steps, and with a heart full of boundless love for those who despised it, I wandered into the distant country. For long years I felt myself preyed on alternately by the greatest pain

and most fervent love. Then the news of my mother's death was brought to me. I hastened away to see her, and my father, softened by affliction, did not stop my going then. Then I gazed on the dead body of my mother. My eyes filled with tears. Like the good old past days, to which my departed mother thought we should carry back our memories, as she did in her life time, she was lying dead before me. And we followed her poor body with mourning and woe, and the coffin sank into the earth. My father once more took me into his favourite garden; he asked me if I liked it. But the garden was distasteful to me, and I dared not trust myself to say anything. My father, kindling, a second time asked me if I liked the garden. I trembled and said 'No.' Then my father struck me and I fled. And a second time I turned my steps away, and, with a heart full of boundless love for those who scorned it, I once more went forth a wanderer in the world. For many, many long years I sang my *Lieder*. If I would fain sing of love, it turned to pain; if I would sing of pain it would turn to love. Thus I was divided between love and sorrow. And once I was told of a pious maiden who had just died. A crowd gathered round her tomb, and in the midst of that crowd many youths and old men wandered as though in bliss. They spoke gently, as though fearing to wake the maiden. Heavenly thoughts seemed, like light sparks, to be for ever darting on the youths from the maiden's grave, and a gentle rustling noise was heard. I felt bashful and ashamed to walk there. 'It is by a miracle only,' said the people, 'that you are conducted to this circle.' But I advanced to the grave with slow steps, full of devotion and firm faith, my eyes fixed on the grave, and before I could have thought it possible I found myself in a circle, from which arose a wonderful strain of music, and I felt the bliss of eternity concentrated, as it were, into a moment. I saw, too, my father reconciled and loving towards me. He clasped me to his arms and wept, but I wept more sorely than he."

We leave the reader to interpret the latter part of the dream—the meaning of the first part is obvious—but the whole may be taken as a fanciful record of personal experience, one, moreover, which shows light upon the nature of the youth whom fortune had condemned to teach Viennese urchins their A B C.

It must not be supposed that the efforts of Schubert's father to divert him from composition had any effect. He thought of music by day and dreamed of it by night, while the more he did this, perhaps, the oftener the little boys' ears were made to tingle. Imagine this soaring youth dragged down to earth from the empyrean a thousand times by the thousand petty details of a teacher's life. Nevertheless, time was found for writing music, both at St. Anna's and in his father's house. In 1813, the year of his homecoming from the Convict, he composed four quartets, an octet for wind instruments, three orchestral minuets, three Kyries, a symphony, a third sonata for four hands, and some songs. In 1814 the catalogue of his youthful works was extended by an opera, "*Des Teufels Lustschloss*," the First Mass (in F), and other works of less importance, but the year of greatest fecundity was 1815. His labours at this time were simply prodigious, and may be so regarded even if we take into account only the amount of writing necessary to put his thoughts on paper. He could hardly have "thought out" his music as other composers understand the term, and it is pardonable to regard him as the mere medium of communication between humanity and some superhuman source of song.

Among the works referable to 1815 are the Mass in G, the Mass in B flat, a Magnificat, a *Salve Regina*

and Offertory, the second *Dona nobis* of the Mass in F, the Quartet in G minor, two pianoforte Sonatas in C and F respectively, two Symphonies (B flat and D), six vocal Melodramas, including "Der vierjährige Posten," "Claudine von Villabella" and "Die beiden Freunde von Salamanka," and a large number of songs, of which the immortal "Erl-King" is one. Pretty well this for a boy of eighteen! Indeed, it is marvellous, astounding, incomprehensible, and we look upon it with as much wonder as upon the unfathomable operations of Nature. There is no need to add thereto by supposing, as is often done, that Schubert worked in the dark without encouragement or recognition. True, he was not known outside a small circle, but that circle constituted his world, and therein he found, at any rate, some measure of support and satisfaction. His sacred music, for example, was performed from time to time at the Lichtenthal Church, the Mass in F being heard also at the Augustinian Church, Franz conducting and his brother Ferdinand playing the organ. It was after this success that Schubert's father, making, perhaps, a virtue of necessity, presented him with a new five-octave piano. Moreover, the young musician was blessed with excellent musical friends; among them a family named Grob, the head of which, a widow, carried on a silk factory hard by Gate of Heaven Street. The children of this widow were Thérèse, a girl in her "teens," an excellent singer, and Heinrich, who could play well upon the violoncello and piano. At the Grob house Schubert was a welcome guest, and he visited there often, drawn, it may be, by Thérèse's charms, as well as by the opportunities for making music. There is no definite reason for believing that Schubert fell in love with the widow's daughter, but some significance may attach to the fact that when the young lady married, in 1820, he ceased to visit at the house, and the ways of the friends fell apart. While the intimacy lasted it must have been very delightful. The composer's Masses were rehearsed with the Grobs, Thérèse singing the soprano solos, both there and in the church, and to the sister and brother he submitted the songs which his inexhaustible genius poured forth. We may add that Heinrich lived till 1855, and that Thérèse (Frau Bergmann) was "hale and hearty" in 1869, when Dr. Kreissle published his biography of the master. How, if Schubert himself had avoided death so long? To the support derived from association with the Grobs must be added that which the encomiums of Schubert's old master, Salieri, could not fail to give. We are told that, after hearing the Mass in F, the Italian musician embraced its composer, exclaiming, "You are my pupil, and will do me honour." Such words from such a quarter were praise indeed, since Salieri cannot be called the most generous of men. Moreover, Salieri's position was so eminent in Vienna that his every opinion carried weight. It does not appear that he exerted himself very strenuously to brighten the worldly prospects of his pupil, but Schubert must have been, at that sanguine period of his life, far more gratified by praise than by profit. The relations between the great man and the greater (who was then so small) remained of the best character, and it is pleasant to find Schubert assisting prominently at his former teacher's jubilee festival in 1816. Salieri then entered upon the fiftieth year of his service as Court Capellmeister. He had laboured long and well, the Emperor honoured him, and great preparations were made to celebrate the occasion. After a Church service, Salieri was conveyed in an Imperial carriage to the hotel of the Grand Steward, and there presented with a gold medal and chain. In the evening, a number of the old man's pupils gathered at his house, and

performed compositions written by themselves in honour of the occasion. Schubert was among them; his offering being a Cantata, entitled "Contributions to the Jubilee Festival of Hof-Capellmeister Salieri, by his pupil, Franz Schubert." Dr. Kreissle gives a description of this work, but as he assures us that it is "more calculated to interest people by the circumstances to which it owes its origin than from its intrinsic value as a work of art," we need not trouble about it here, except to add that Schubert was no more happy than most other composers in writing "pieces of occasion."

It is pleasant thus to see the young school-teacher in circumstances which fostered his genius and encouraged its exercise; the more because a popular notion, due to loose generalisation, pictures him as labouring without a ray of cheering light. His position, it is true, was not the most favourable, but a young assistant in a parish school, who commands quartet parties at home, has his works performed in churches by competent choirs, enjoys access to good musical society, and is praised by the most dignified musician of the day, can hardly be regarded as a Chatterton in friendlessness and misery.

Schubert was fortunate in another respect: he found a poet in Johann Mayrhofer, a man ten years his senior. We know exactly, for the elder himself tells us, how the two came together. "My acquaintance with Schubert was brought about by a young friend giving him my poem, 'Am See,' to set to music. The friend brought him to that very room which, five years later, we were destined to share in common. It was in a dark, gloomy street. House and furniture were the worse for wear, the ceiling was beginning to bulge, the light obstructed by a huge building opposite, and part of the furniture was an old worn-out piano and a shabby bookstand. Such was the room. I shall never forget it, nor the hours we spent there. As the spring tempers the earth, clothing it with verdure and flowers, and refreshing it with breezes, so does she invigorate and endow mankind with the innate consciousness of productive power, for as Goethe says: 'How vast, sublime, and wholly magnificent is the perspective in the fields of life. From mountain on mountain soars the undying spirit in anticipation of an eternal life.' This depth of sentiment and mutual love for poetry and music drew our sympathies closer and closer. I wrote verses, he saw what I wrote, and to these joint efforts many of his melodies owed their beginning, end, and popularity in the world."

The last sentence in this extract defines the bond of union between men of widely varying character and temperament. Mayrhofer was retiring, mystical, —a prey to diseased views of life, which ultimately drove him to suicide. Schubert, on the other hand, though liable to fits of depression, like all sensitive natures, was fond of company, cheerful, and rejoiced in a healthy moral nature. But both were poets, and in the land of imagination there could be no diversity of thought or aim. Let us add here that Mayrhofer, referring to their subsequent close association as room-mates, wrote in his diary:—"Whilst we were together curious things happened. We were certainly both of us peculiar, and there were plenty of opportunities for droll incidents. We used to tease one another in all sorts of ways, and banded pleasantries and epigrams for our mutual benefit. His free, open-hearted, cheerful manner and my retired nature came into sharp contrast, and gave us an opportunity of nick-naming each other appropriately, as though we were playing certain parts assigned us. Alas! it was the only rôle I ever played."

The importance of Mayrhofer's friendship to Schubert at the early period with which we are now

concerned cannot be estimated. If the fancy be permissible that for every man there is a woman, union with whom alone can make him complete (he often fails to find her), much more may it be said that the musician needs the poet for the full development of his genius. The two act and re-act one upon another, giving and receiving till each becomes the counterpart of his fellow. "Poetry is music in words and music is poetry in sound; both excellent sauce, but," adds old Andrew Fuller, as though with a prevision of Schubert and Mayrhofer, "they have lived and died poor that made them their meat."

The year 1816 was, like its immediate predecessor, a time of wonderful activity, because of which, mayhap, the children in Schubert's school-class suffered much. To it belong the "Tragic" Symphony and the second in B flat—the "Symphony without Trumpets and Drums." *Apropos* to these works, let us indicate Schubert as again enjoying an important advantage. The quartet at his father's house had, in course of time, grown into a small orchestra, amateurs being naturally attracted by the increasing repute of the young viola-player. This compelled a removal of the meetings from the schoolhouse in Gate of Heaven Street to the larger residence of a merchant named Frischling. There the Schuberts and their friends met from week to week, and there they laboured enthusiastically at such symphonies, overtures, &c., as lay within their means. When Frischling's room became too strait, they migrated to that of a Herr Hatwig, receiving further additions to their numbers, with an access of talent sufficient to warrant an attack upon the most advanced compositions of the day. For this society several of Schubert's orchestral works were written; among them the two symphonies last referred to. We need not take pains to show what great encouragement and help he must have derived from this opportunity of bringing his compositions to a ready performance. Even an amateur orchestra is far better than none at all in such a case.

Other productions attributable to the year 1816 are a Cantata, "Prometheus," for soli, chorus, and orchestra (Kreissle represents this as lost), the Mass in C, a Magnificat, part of a Requiem, a Stabat Mater, a portion of an opera, "Die Burgschaft," a vast number of instrumental works, and many songs, including "The Wanderer." Again we stand amazed at sight of such prodigious industry. There is no parallel to it in the history of human effort. With regard to "Prometheus," an entry appears in Schubert's diary, under date June 16, 1816:—"Today I composed the first time for money—namely, a Cantata ('Prometheus') for the name-day festival of Herr Professor Watteroth von Draxler. The honorarium, 100 florins, Viennese currency."

All this time Schubert remained as his father's assistant in the Lichtenthal School, but he longed to be emancipated from uncongenial labours. We are told that his duties were always conscientiously discharged—it does not appear what the children thought on this matter—but let a man's work be what it may, if he has no heart therein he cannot succeed. Probably Schubert was an indifferent teacher, labouring with perfunctoriness, and by no means keeping his thoughts during school hours within the four walls of the school-room. We know that he remained on the look-out for some musical post, and that, seeing one vacant in 1816, he applied for it. This was the head-mastership of a school of music connected with the Normal School at Laibach; so that, from a mere assistant teacher, Schubert aspired to be the trainer (in music) of his own order. His application for the place was duly made to Government, and supported by testimonials from

Salieri and others. Dr. Kreissle's account of what followed is somewhat confused, but one thing is certain—Schubert did not succeed; the vote and influence of the all-powerful Hof-Capellmeister having been given to one Jacob Schaul. Salieri's reasons for passing over an old pupil, of whom he had formally spoken well, do not appear, but it is easy to imagine good grounds for his action. He may reasonably have considered Schubert as too young, or too inexperienced; or that such a creative genius would be likely to do better work for art than in controlling the routine of an academy. Anyhow, the youthful applicant suffered disappointment, and went back to his drudgery in Gate of Heaven Street.

Once again Providence sent him a friend in need, and in the nick of time, if there be any truth in the story that Schubert had a quarrel with his father and was dismissed. The story—which appeared in a Vienna paper forty years ago, and for which Kreissle does not vouch—is to the following effect: The Lichtenthal School, being of the sort now called "mixed," contained girls as well as boys, and one of the gentler sex, chancing to irritate the assistant-teacher, received from his practised hand a sound box on the ear. This summary proceeding may have been against the rules in regard of girl-pupils, or the punishment may have been unusually severe, but for some reason or other Schubert's father indignantly reprimanded his subordinate, who soon received an intimation which caused him to resign. In all this we see no improbability, considering Schubert's disgust with his duties and his quick, impulsive temperament; but there is more pleasure in believing that the young teacher abandoned his occupation under circumstances of greater credit, and solely through the action of the friend to whom reference has just been made.

(To be continued.)

THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE lack of some system of regular and friendly communion has, by the thousands of musicians scattered throughout the country, long been felt as a very great drawback from their enjoyment of artistic life, and as a serious hindrance to their efforts to advance the general culture of music. In every other profession, and in almost every other calling, a feeling of fellowship is kept alive by some kind of organisation, facilitating a frequent interchange of opinion among those who devote their lives to a like pursuit. But the disciples of that Art which, of all influences, should (and often does) draw men closer together, have remained, until quite recently, without any means of co-operation, and without any show of interest of one in another's welfare or progress. Attempts have, from time to time, been made to bring about a better state of things; but, whether from an indistinct perception of the necessary conditions of union, or from the absorption of the leaders of the musical world in their own special business, or from despair of achieving any real good, or whatever cause, musicians long remained in a completely isolated condition.

Naturally, the evils of such a state were less keenly felt in London and in the larger towns—where the paths of the busiest and most absorbed men must, occasionally, cross—than in the less thickly populated districts, where professional musicians were dotted about as sparsely as the far-west pioneers of American progress, or as the twenty-mile apart squatters of the Australian bush. In such solitude a teacher—originally full of artistic enthusiasm—must, almost inevitably, sink into a machine of regular labour,

daily plodding through its accustomed routine, with little interest, and, consequently, with ever lessening effect. Unquestionably, much harm has resulted from the apathetic spirit thus engendered, and from the growing feeling of powerlessness to achieve any real good beyond securing an honourable livelihood. The charge, often thoughtlessly brought against musicians, of eccentricity rests mainly upon the peculiarly solitary, uneventful, monotonous kind of life many of them pass, and the rarity of their being able to enjoy any companionship with men of congenial tastes, education, and habits. The intercourse of professional men and amateurs, or of master and pupil, is not on fair terms. There is an inequality of authority and of artistic judgment that naturally begets, in the more advanced, a dogmatism like that of the pulpit, an autocratic tone which grows habitual, and which, in every way, acts injuriously; finally unfitting a man for the freedom of truly social conversation.

But the interchange of ideas among men of like calibre has a powerful effect in rubbing off angularities and oddities, and in smoothing the roughnesses and sweetening the acerbities that the solitary and devoted pursuit of a pet study tends to generate. What has long been wanted is a kind of Parliament of earnest educated artists and experienced teachers, in which all questions affecting music and musicians could be freely discussed, with an equality of strength and weight, broken only (as all discussions must be) by that deference to well-formed opinions which the admitted merit and sound advice of a respected authority necessarily and properly command.

Some three years ago the disadvantages of the present state of things impressed men who seem to have been capable of forming a true estimate of the work to be done, and a right judgment with regard to the best way to set about it; men able to attract, and gather round them, those who could labour unselfishly and undauntedly for the general good. In the Northern and Midland counties some preliminary gatherings of a few influential musicians led to the formation of that Society of Professional Musicians which—having attracted, from all sides, the sympathy of teachers quick to perceive the honesty and wisdom of the movement; and having covered the provinces with a net-work of organisation—has, during the early part of the last month, concluded its first annual Conference in London with an open meeting, to which all metropolitan musicians were invited, and at which many of them attested their thorough sympathy with the undertaking, and their desire to join the ranks of the Association, and to render it truly national, as well in the catholicity of its working as in the wideness and liberality of its aims. The prudence and timeliness of the agitation has been proved by the simple fact that wherever a deputation from the Society has journeyed, the goodwill of the musicians of the district has been excited. In the South and West of England during the spring, and in the Eastern counties at the close of the past year, very many recruits were enlisted; so that at the recent meetings in London the musicians of the whole of the kingdom were represented with a completeness never previously attained at any gathering of a like kind.

We must refer our readers to the general secretary (Mr. E. Chadfield, of Derby) for the rules, and for all details of the working of the Society; simply pointing out that the advantages of a power of local action as free as is consistent with unity of general purpose appears to be secured; that the votes of the members in their respective districts are collected and acted upon by a central council, which consists of two delegates from each province; that, already

a system of examination has been established (and may be extended to any locality where it is asked for) free from all the disadvantages arising from the exaltation in a country town of one local professor over his colleagues; that a book (now in its second edition) has been published, designed primarily for examination purposes, but equally valuable as a text-book for teachers and as an evidence of the lines upon which, by the common consent of musicians of all schools and living in all parts of the country, an education in music should be traced.

Naturally, at the recent Conference, amid much proof of sound judgment and far-sightedness, some nonsense was uttered by the less-experienced members. Three meetings were held for free exposure and discussion of all the workings and plans of the Association. A healthy diversity of opinion was expressed; but, so far as appeared, the Society has not entered, and does not propose to enter, upon any ill-advised course. Some crude views concerning the registration of musicians, the mutual relation of composer and publisher, the duty of the government, and other points, were expressed. But it was rendered evident, by the applause with which certain speakers were received, that the judgment of the great majority of the members was sound and firm. No extravagant complaints, or wild suggestions, found favour.

So long as the movement may be carried on in the spirit shown to be now actuating its guides, we shall cordially wish it success. Mr. Prout's proposition, which was at the very large gathering of London musicians carried with only one dissentient voice, justly maintained that "the National Society of Professional Musicians is entitled to hearty support."

The performance of Gounod's last great work, "Mors et Vita," by command and in the presence of Her Majesty, at the Royal Albert Hall, on the 26th inst., cannot but be regarded as one of the highest compliments ever paid to an artist and his art by Royalty in England. We believe we are right in saying that this will be the first time since the death of the Prince Consort that the Queen has attended an entertainment entirely unconnected with any state occasion or ceremonial; and that her re-appearance should be for the sole purpose of hearing a musical composition expressly written for this country, is a sufficient evidence that her enforced retirement from public life has in no respect lessened her love for that art in the progress of which she has so frequently proved that she takes the keenest interest.

The advantages likely to arise from Co-operation and Competition in Music which were foreshadowed a few months back in these columns by Mr. Joseph Bennett, on the occasion of the Choral Contests in the Albert Hall, have already received remarkable fulfilment in the provinces, on the testimony of so competent a witness as Mr. J. Spencer Curwen. In a letter of his to the *Standard*, which appeared just too late for us to notice in our January issue, he says, "I have just returned from a visit to Nottingham and the Potteries, two districts which greatly distinguished themselves at South Kensington. Everywhere I heard the strongest testimony to the good done. At Nottingham three or four new societies have been floated on the tide of public interest in choral music. In the Potteries 600 or 700 persons have this winter joined preparatory singing classes, in order to fit themselves for membership in one or other of the prize choirs. I may mention that the choralists of the Potteries are almost all men and

women employed in the pottery trades of the district. The encouragement of choral singing as a recreation for the working classes seems to me a matter of the highest national importance." In this connection we may note, on the authority of the *Standard* of the 7th ult., that, for the furtherance of the new scheme of recreative evening classes adopted by the London School Board on the lines of those already successfully established in Nottingham, a considerable number of persons have already offered themselves as voluntary teachers in such subjects as singing, musical drill, &c., in response to the appeal issued by a voluntary Association for supplying the means and the teachers for classes in subjects not recognised by the Code, and in whose aims Princess Louise, the Archbishop of Canterbury, the Bishop of London, and other influential persons have interested themselves. It is confidently expected that in the term which began on the 11th ult. valuable aid will be lent to the School Board by this Association, encouraged as it is by the excellent results achieved elsewhere by a similar organisation.

THE American musical critics have, as we have frequently mentioned, a habit of speaking out; and although we do not always agree with their remarkably straightforward denunciation of men and things obnoxious to them, we very often light upon a few wholesome truths which acquire additional force from the unmistakably plain words which are used to express them. We have spoken much, and very decisively, upon the opposition too often manifested by the clergy to the introduction of a higher class of music into the service of the church, and from time to time have quoted the opinions of some of the most liberal members of the clerical profession in favour of this much needed reform. In America it is evident that the matter is as keenly contested as in this country, for in an article headed "Church Choirs," in the *Oriole Tidings*, a paper published in Baltimore, the writer says, "Like the much abused mother-in-laws, the conventional 'quartet choir' has long been the theme of much foolish and unmeaning pleasantries; but did ministers, as a general rule, know as much of music as the average organist and quartet choir do of religion, these things could not, nor would not occur. Great stress has also been laid upon the fact that they are 'hired creatures,' and being paid for their services, should not be tolerated. Now wherein they differ from the same reverend gentlemen who make these complaints, we fail to comprehend. Nature has given to each certain talents that they make use of as 'bread winners' for themselves and their families; and in a pecuniary view both ends of the church being dependent upon their salaries, are entitled to a like amount of consideration." Here indeed, in a small compass, the fact is clearly stated. America no doubt believes that all who aid in the religious service are on an equality; and should this creed be admitted in England, when the clergy begin to question the quality of the music rendered by educated singers—many of whom are drawn from the congregation—the congregation may begin to question the quality of the sermons preached by the clergy.

THE many songs expressive of the opinion of the people upon the actions of those by whom they are governed, sufficiently prove that the political world is much influenced by music; but it is only recently that we have been made aware of the fact that the musical world is materially influenced by politics. News from Northwich at once places this beyond doubt, for we are told that "Mr. Egerton Warburton,

who represented Mid-Cheshire in the last Parliament, has intimated to the Philharmonic Society that he will not continue his subscription. Northwich, he says, has seen fit to return a Radical to Parliament, and there is no doubt that the town is Radical. Probably, therefore, the Philharmonic Society is a Radical affair, and he does not wish to be identified with it. Another Conservative, Mr. Cecil Parr, has no doubt the morals of Northwich want raising, but as he does not think a performance of 'The Messiah' will attain that object, he declines to subscribe." There is a delightful originality in the notion that a Society formed for the purpose of performing the works of the great musical composers of the world will most probably prove to be "a Radical affair," because the town has thought proper to return a member holding such opinions to parliament; for, even supposing that the Society is largely composed of persons who reflect the views of their representative, it is difficult indeed to imagine how this can influence the nature of the concert programmes, or colour the performance of the instrumental or vocal artists engaged. Surely Handel's "Sacred Oratorio," too, is of too divine a nature to need the patronage of any political party; and if the presentation of the work should not have the effect of "raising the morals" of Northwich, it will at least most eloquently preach that doctrine of peace and goodwill which may well be taken to heart by the partisans of all worldly creeds.

WE have often called attention to the class of music provided for those who visit a watering place during the summer months; and as the consideration of this subject should not be postponed until the arrival of the season for these open-air concerts, we quote what is said by the London critic of the New York journal, *Music and Drama*: "When I read the account of your musical entertainments at sea-side resorts," he writes, "I begin to think that we are far behind America in this matter; and I am sure we are behind Continental countries. On your Coney Island there is much finer music than we hear at Margate or Ramsgate, where the town band, or the German band, or the solo singer with the shrill voice, or the nigger minstrel have it all their own way. I was astonished at the musical *fêtes* that are given in America at summer resorts. We have nothing of the kind; not even a decent chorus." We can conscientiously bear practical testimony to this statement, and even assert that not only have we not a "decent chorus" at our seaside towns, but that we have no chorus at all. Usually a cheap band is engaged, the coarseness of which drives every person afflicted with a musical organisation from the spot, and the *répertoire* of which seems selected chiefly for the gratification of the nursery maids and children, who form the principal portion of the audience. This may perhaps be, from a narrow point of view, a politic proceeding; but in virtually excluding the employers of the nursery maids, and the parents of the children, those who should be the financial supporters of the undertaking are really ignored. It is evident that they understand this sort of thing better in America; and if *fêtes* like those mentioned by our contemporary as having taken place at Coney Island could be organised in England, we might be attracted, instead of repelled, by our summer sea-side music.

THE proprietors of the *Bombay Gazette* have forwarded us a copy of a song, called "Zahkmé"—"Wounded by Love"—which, we are told, has become the National Anthem of Afghanistan. When his Highness the Amir Abdul Rahman was at

Peshawur, in April, on his return from Rawal Pindi to Kabul, this air was played and sung for his delectation by a military band hidden among the trees while the Amir was at breakfast in the garden of Colonel Waterfield. The effect, it is said, was wonderfully striking, and the Amir expressed his great pleasure at the performance. The air, which is published with the Pushtu words, has been arranged for the accompaniment of a pianoforte by a musician in Bombay; and although we cannot notice it in our reviewing columns, we are glad here to draw attention to its merits as an excellent specimen of a characteristic national melody. Of course, we cannot tell what the effect of the air was as rendered in the garden during the Amir's breakfast—for it was scored for the band of a regiment by the native bandmaster, Jehan Khau, and some Pathans of the band, we are informed, sang the parts with much expression and spirit—yet the sometimes plaintive, and sometimes martial, character of the tune, which is said to be Afridi in its origin, seems to reflect the character of the people with such remarkable fidelity that we are by no means surprised that it should be regarded by the Afghans as a National Anthem.

A STRIKING instance of the union of a strong taste for music with a passion for the fine arts is to be found in the subject of one of the liveliest and brightest of recent biographies—Gustave Doré. Jealous of contemporary painters and sculptors, he harboured no such feelings towards musicians, and reckoned among his intimate friends and frequent guests, Rossini, Gounod, Liszt, Pauline Viardot, Alboni, Faure, Nilsson, and Patti. Doré himself was a much more than average amateur. He played the violin with considerable taste and spirit; Rossini styled him *un tenorino charmant, s'il vous plaît*; and by his clever jöddelling and excellent imitations of leading artists he often delighted and entertained his musical friends. Music would sometimes go hand in hand with work in his case, and he has been known to quit his drawings in order to play a maddening polka for his friends to dance to, and then, laying down his violin, to return to his task in the corner of the studio. Finally, we read that, not content with musical boxes, he took a delight in mystifying his guests with musical decanters.

MUSICAL students who desire to know more than at present regarding the state of the art in Germany before Bach and Handel arose, will observe with much pleasure that Messrs. Breitkopf and Härtel have arranged with Dr. Chrysander and Herr Spitta to publish a complete edition of Heinrich Schütz's works as far as they have come down to us. Our readers do not need to be told that the famous Leipzig firm has thus taken an important step in connection with the tri-centenary of the composer's birth. Schütz was a master in the full sense of the term, but suffered eclipse amid the splendour of his immediate successors. It is time now to do him justice and to demonstrate not only the nature and extent of his personal gifts, but in what measure he influenced Bach and Handel and laid a foundation upon which they laboured. Messrs. Breitkopf and Härtel propose to accomplish this by issuing the old master's works in ten volumes at the rate of two volumes a year, thus completing the edition in 1890. The first is already out, and contains the "Resurrection," the Four Passions, the "Christmas Stories," and the "Seven Last Words." We strongly advise amateurs to procure this volume, and judge for themselves as

to the interest and value of treasures so long withheld from general use. The names of the editors guarantee completeness and accuracy in a special degree, and we shall be surprised if their labours do not meet with wide appreciation in this country.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE Concerts of this Society since our last notice having been limited to the repetition of familiar works, do not demand lengthy criticism. On New Year's Day "The Messiah" was performed before a densely packed audience, thus affording the best possible refutation of the absurd statement that Handel's masterpiece is losing its popularity. True, our public is less exclusive than it once was; other works of various schools which formerly would have been ignored, save by a few connoisseurs, now attract a large measure of popular attention. But there is not a tittle of evidence to support the assertion that "The Messiah" is losing its hold on the minds and affections of the people. The performance on the 1st ult. was fully up to the Albert Hall Society's usual standard, and no higher praise need be given. Nor is there need to dwell on the manner in which Miss Anna Williams, Madame Patey, and Mr. Lloyd sang their respective airs. But special commendation should be given to Mr. Watkin Mills, who, by his effective rendering of the bass solos, heightened his already growing reputation. And it may be added that the obbligato in "The Trumpet shall sound" was played upon the long trumpet re-manufactured for the Bach commemoration performance last March. On this instrument the high notes can be obtained with greater ease, but the tone will not compare with our modern slide trumpet.

The "Faust" of Berlioz has now taken a settled place in the Society's repertory, and a performance is looked for every season. That of the 20th ult. demands little more than formal record, as the soloists were precisely the same as those of last year. That admirable artist, Madame Valleria, sang the music of *Marguerite* with rare beauty of expression. Mr. Lloyd was perfect as *Faust*, and Mr. Barrington Foote did his best, though with unequal physical means, as *Mephistopheles*. It is inevitable that some of Berlioz's delicate orchestral tracery should be lost in the Albert Hall, but, in compensation, Mr. Barnby's well trained choristers render the choruses with a power and breadth unattainable elsewhere. The exclamation "Ha!" at the end of the mocking serenade, comes like a smart electric shock, and the splendid tone in the chorus of soldiers and students is as effective as the extreme delicacy in "Dream, happy Faust." The large audience and the enthusiastic applause showed how much this remarkable work is now appreciated by amateurs.

SACRED HARMONIC SOCIETY.

A SEASON of the Sacred Harmonic Society that did not include "Elijah" would be as impossible as a performance of "Hamlet" without the Prince of Denmark. The public demands Mendelssohn's oratorio and always musters in sufficient numbers to fill any room in which it is given. The rendering on the 16th ult. was not, perhaps, quite so good as on some former occasions, but the defects only consisted of a few slips in the orchestra. Miss Anna Williams was of course safe with the soprano music. Madame Patey repeated her familiar successes, the tenor solos were undertaken by Mr. Winch, and Mr. Santley, being in splendid voice, rendered the part of the *Prophet* in a manner wholly unsurpassable. Miss Eleanor Rees exhibited a pleasant mezzo-soprano voice, and a good artistic method in a portion of the contralto music. Mr. Cummings, who conducted generally with tact and judgment, should not have accepted the encore for "Lift thine eyes." Under Sir Michael Costa an encore of this particular number was impossible, because the Neapolitan Conductor used to join the last bar to the first of the succeeding chorus. Such a course was contrary to the composer's directions, and therefore unjustifiable, but it is a pity to exchange one evil for another.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE dearth of music in London during the fortnight after Christmas was complete, and the resumption of Mr. Chappell's Concerts on the 11th ult. was therefore doubly welcome. True to the policy he has observed from the commencement of the season, the programme contained a novelty, albeit on this occasion it was not a work of great pretentiousness. When Spohr was in London at the invitation of the Philharmonic Society, in 1820, he wrote, among other pieces for his favourite instrument, the violin, an Adagio in G, and this was brought forward by Madame Néruda, who has no equal in the interpretation of Spohr's music. The Adagio is a charming movement, truly characteristic of its composer, and it pleased greatly. Madame Néruda followed it by Paganini's *Moto Perpetuo*, of which she gives a masterly rendering. That which created the greatest interest in the Concert, however, was the performance of Schumann's *Etudes Symphoniques*, by Miss Fanny Davies. The young artist's rendering of this extremely arduous work was marked by intelligence and good taste, reminding us at times of Madame Schumann. More power might have been thrown into some of the variations, but in all other respects the performance was wholly satisfactory. The great applause which followed every movement of Schubert's Trio in E flat (Op. 100) testified to the delight of the audience with this superb but strangely neglected work, which belongs to Schubert's ripest period, and, like the Quintet in C and the Quartet in G, has no superior of its class. Mr. Lloyd sang two of Dvůřák's exquisite Lieder, and others by Schubert and Mendelssohn. Beethoven's ever-popular Septet drew an enormous throng on the following Saturday, many persons being glad to obtain even standing room. The work had the benefit of an exceptionally fine performance, the executants being Madame Néruda and Messrs. Straus, Lazarus, Paersch, Wotton, Hausmann, and Bottesini. The Concert was rendered still more interesting by the performance for the first time of Schumann's "*Märchen erzählungen*" (Op. 132), for clarinet, viola, and pianoforte. This work dates from 1853, when Schumann's mind was rapidly giving way, and it must have been penned during one of those brief periods when the torch of reason burst again through the gathering clouds, for it is as clear and genial as anything that ever proceeded from this composer. The "*Legendary Tales*" are in four movements, all marked by conciseness and freedom from elaboration of detail. They are all charming, but the gem is No. 3, a very melodious sketch in the style of a song without words. The clarinet part was played on the violin, a course sanctioned by the composer, though surely unnecessary on this occasion, Mr. Lazarus being one of the artists engaged for the Septet. Mr. Charles Hallé introduced, for the first time, Chopin's early Nocturne in B flat minor (Op. 9, No. 1) and Brahms's clever and characteristic, though somewhat dry, Scherzo in E flat minor (Op. 4).

It is laudable on the part of M. de Pachmann to seek for artistic success in the music of Beethoven, but he would show wisdom if, in interpreting the works of this great master, he would throw aside those mannerisms and affectations which are harmless enough in Chopin and Henselt. The first and last movements of the Sonata in D minor (Op. 31, No. 2), at the Concert of the 18th, were spoilt by the abuse of the *rubato*, and the general trickiness of the player's method. M. de Pachmann was far more at home in Raff's "*La Fileuse*," which he gave as an encore. The novelty at this Concert was Schumann's Adagio and Allegro in E flat (Op. 70), for horn and pianoforte, composed in 1849, while Schumann was in voluntary exile. It is a charming piece, the Adagio being especially pleasing. The horn part was played on the violoncello by Herr Hausmann, a course justified by the title page of the work. The same composer's clear and concise Quartet in F (Op. 41, No. 2) and Haydn's merry Quartet in C (Op. 33, No. 3) were included in the programme. Miss Louise Phillips, whose vocal selections are generally well chosen, sang airs by Goring Thomas and Maude White.

There was no actual novelty in the programme of Saturday, the 23rd ult., but Beethoven's Quintet in E flat (Op. 4)

had only been given thrice before, and was therefore probably unfamiliar to the majority of those present. The Quintet is necessarily overshadowed by the superior majesty and beauty of its companion in C (Op. 29), but it has merits of its own, notably in the minuet, with its two trios, and the sparkling Finale, which was evidently written under the influence of Haydn. Beethoven was also represented by the Sonata in A (Op. 101), which Mr. Max Pauer essayed. The last sonatas of the Bonn master tax the abilities of the most experienced pianists, and Mr. Pauer scarcely rose to the level of his argument, though he played carefully and conscientiously. Brahms's favourite Piano-forte Quartet in G minor (Op. 25), and Chopin's Polonaise in C, for piano and violoncello (Op. 3), were included in the programme; and Mr. Lloyd sang "*In native worth*," and repeated Dvůřák's songs, by desire.

There may be good reasons for reserving the more popular and attractive works of the repertoire for the Saturday performances, but one inevitable result of this policy is to thin the attendance on Mondays. Thus, on the 25th ult., the programme, although interesting enough to musicians, was not of a nature to attract the public, and the small audience may be set down to this circumstance as much as to the inclement weather. Novelty played a considerable part in the scheme, the most important first performance being that of Brahms's Sonata in E minor (Op. 38), for pianoforte and violoncello. This work may, on the whole, rank among the best of Brahms's chamber compositions, the first movement being especially fine in conception and treatment, while the piquant *allegretto quasi menuetto*, and the ingeniously written Finale are worthy to succeed it. The Sonata was beautifully played by Miss Fanny Davies and Herr Hausmann, and we may take this opportunity of congratulating Mr. Chappell on having secured the last named admirable artist as a substitute for Signor Piatti. Miss Davies played three of Scarlatti's pieces with the utmost fluency and clearness, and for an encore a tasteful Romance by Miss Maude White. Spohr's charming Quartet in A minor (Op. 74, No. 1) commenced the Concert, and Haydn's in D minor (Op. 42) closed it. A very favourable impression was made by the vocalist, Mr. Henry Piercy. In Handel's air, "*Would you gain the tender creature*," Mr. Piercy displayed a tenor voice of excellent quality, and a refined and artistic method. Capable tenors are so scarce that any addition to their ranks is certain to be warmly welcomed.

HERR FRANKE'S CHAMBER CONCERTS.

FEW, if any, musical caterers exhibit greater enterprise and perseverance than Herr Hermann Franke, and his latest undertaking is well conceived, and seems likely to meet with acceptance from the public. The new series of Concerts, at which a Vocal Quartet is to take a leading part, was commenced at the Princes' Hall, on the 26th ult. The idea is to perform concerted works for voices, and on this occasion the first of Brahms's "*Liebeslieder Walzer*" and Schumann's "*Spanisches Liederspiel*" were presented. These charming compositions are now so fully known and appreciated that it is unnecessary to describe them further. No better selections could have been made for the *début* of the Vocal Quartet, and the hearty applause testified to the success of the artists' efforts. In a case of this kind individual excellence is of less moment than unity of *ensemble*, and this can only be attained by each of the members studying the method and peculiarities of the others. At present the contralto, Miss Lena Little, and the tenor, Mr. Winch, are superior to the soprano and bass. Miss Bessie Hamlin has a bright and pure soprano voice, but her production is too German to be wholly pleasant. A little carefully directed study would rectify this, and Miss Hamlin might become a vocalist of the highest rank. Variety was given to last Tuesday's programme by the inclusion of Schubert's splendid Quintet in C (Op. 163) and Chopin's Ballade in G minor, the last played by Miss Amy Hare. The performance of the Quintet by Messrs. Ludwig, Collins, Stehling, Whitehouse, and Hann was of great excellence, and deserved even more applause than it received. The vocal works are to be repeated at the next Concert, on the 23rd inst., when they will be sung in English.

HERR BONAWITZ'S PIANOFORTE RECITALS.

THE principal feature of interest attaching to these serial exhibitions of individual skill on the part of a very able, though, as far as poetic feeling is concerned, somewhat commonplace pianoforte player, consists in their *historical* character; the programme of each of the three Recitals which have so far taken place being illustrative of the development of pianoforte music during the past three centuries. Similar undertakings have been on the increase of late, and should be unreservedly welcomed in the best interests of the study of musical art generally. At the Recital specially under notice (the last one of a series of three), which took place at Princes' Hall, on the 14th ult., representative specimens were given of the early writers, Frescobaldi and Rameau, which led up to the German masters Bach, Handel, and Mozart; the historical survey proper concluding with those comparatively modern composers, by whom the resources of the instrument have been revealed to an extent previously undreamt of—viz., Beethoven, Field, Weber, Schumann, Thalberg, Chopin, and others. To these were added, by way of appendix, several numbers by contemporary composers, the selection concluding with Liszt's "Le Rossignol" and "Galop Chromatique." If we add that the whole of this stupendous programme was gone through, with scarcely any intermission, entirely from memory, we think we have recorded a most remarkable feat of skill and intellect on the part of the concert-giver, and of endurance on that of the audience, who preserved an attitude of marked attention until the last note had been played, and the pianist had made his final bow in acknowledgment of their well merited applause. Herr Bonawitz, it should be added, played the earlier pieces on a harpsichord made by Shudi, which contributed materially to the historical complexion of his interpretation. These Recitals are to be renewed during the present month.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical event of the month has been the Clef Club Anniversary Festival, which took place on the 22nd ult., and comprised a dinner, to which some 240 guests sat down, and a Concert. The festivity was attended by a large number of musical notabilities, including Sir Arthur Sullivan, the president of the Club; Mr. F. H. Cowen, Mr. J. F. Barnett, Mr. A. C. Mackenzie, Mr. Praeger, Mr. A. Littleton, Mr. Walter Bache, Mr. Franklin Taylor, Mr. Frederic King, Mr. J. T. Carrodus, Mr. D'Oyley Carte, Mr. Eaton Fanning, &c. The programme, which comprised several novelties composed for the occasion, was devoted chiefly to English composers, including Sir Arthur Sullivan, Dr. Bridge, Mr. F. H. Cowen, Mr. J. F. Barnett, and Mr. A. Goring Thomas. Mr. Cowen took part in the performance of his own melodious Pianoforte Trio in A minor, written when the composer was only sixteen. Mr. F. King sang, with fine effect, Sir Arthur Sullivan's ballad "Edward Gray," and Mr. Iver McKay produced an excellent impression in the same composer's "Come, Margarita, come," from his Leeds Cantata, "The Martyr of Antioch," which was accompanied by the composer himself. Mr. Carrodus gave a masterly rendering of Molique's "Fandango." Two movements—the Andante in C minor and the Scherzo in G major—from Mr. Mackenzie's Pianoforte Quartet in E flat major, were admirably played by Mr. Albert Mitchell, Mr. F. Ward, Mr. E. W. Priestley, and Mr. A. J. Priestley. Mr. Brewerton sang, to the composer's accompaniment, a new song, entitled "Missing," specially written for this Concert by Mr. J. F. Barnett. Miss Gertrude Griswold exhibited a fine voice and style in an "Egyptian Lullaby," an original and piquant melody from Mr. Silas G. Pratt's Opera "Zenobia," and a new humorous glee by Dr. Bridge, of Westminster Abbey, entitled "The Goose," was sung with mirth-provoking effect by eight members of the club. Altogether the Concert was one of exceptional interest and merit.

Mr. Charles Lunn's annual Vocal Concert, which took place in the Town Hall on the 9th ult., brought together an overflowing audience, but the interest of the event was rather personal than musical, the performers being all past

or present pupils of the *bénéficiaire*, a well-known local teacher of singing and voice production. The selection comprised, among other and less familiar pieces, Macfarren's trios "The Troubadour" and "The three dreams," Mercadante's *terzetto* "Che sento," Costa's quartets "Ecco quel fiero istante" and "Honour and glory" ("Naaman"), Beethoven's trio "Tremate empi tremate," Donizetti's "O luce di quest' anima" ("Linda"), Handel's "Angels, ever bright and fair" ("Theodora"), and "Revenge, Timotheus cries" ("Alexander's Feast"). Barnby's "When the tide comes in," Roedel's "Angus MacDonald," and Clay's "I'll sing thee songs of Araby." Several of the singers revealed voices of excellent quality and power, as well as good method and style, and their performances were warmly applauded.

At Messrs. Harrison's third Subscription Concert, which took place on the 25th ult., the principal performers were Miss Robertson, Madame Trebelli, Mr. Edward Lloyd, and Mr. Santley (vocalists); M. Vladimir de Pachmann (pianoforte) and M. Hollmann (violincello), in the instrumental department. Signor Bisaccia conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE shining light of English opera, rendered under circumstances which must satisfy the cravings of any orthodox critic, has almost overshadowed, for the time being, all other musical events, however notable. Mr. Carl Rosa's axiom of placing before the public the most perfect *tout ensemble* which can be secured without pandering to the vicious "star" system, has again been exemplified during his present season at the Royal Court Theatre, and crowded audiences have testified, in an almost unprecedented manner, to the successful efforts of the popular *impresario*. Perhaps the claim to precedence is due to "Nadeshda," which, at its performance on the 11th ult., recalled the scenes of enthusiasm which greeted the first production in England of Massenet's "Manon," in the same theatre, twelve months previously. At the end of the third act the audience refused to be satisfied until the composer, Mr. Goring Thomas, had bowed his acknowledgments.

The first production in this country of the French opera "Fadette," which has already achieved its reputation in France and Germany under the original title of "Les Dragons de Villars," took place on the 18th ult., and was received with pronounced marks of approval. "Fadette" does not aim to be classed in the category of grand opera, but rather by an interesting plot, followed intently by pleasing music of a character exactly suited to the varying phases of the story, endeavours to engross the attention of the auditory without making any distinct impression, and in this it is thoroughly successful. It was Gounod's own expressed opinion that if he were not Gounod he would like to be Maillart, and certainly the beauty of the scoring, and the delicacy with which many of his themes are worked out, justify such a high endorsement. "Fadette" is essentially a Continental work, and whilst written to please, it contains many instances—notably in the impressive hermitage scene in the second act—where the solidity of style and grasp of orchestral resources evidence the superior capabilities of the composer. The *role* of *Fadette* was sustained by Madame Marie Roze with conspicuous success, and Madame Julia Gaylord as *Georgette*, and Mr. Barton McGuckin as *Sylvain*, acted and sang throughout with unusual spirit. Amongst the other works performed have been "Manon," "Carmen," "Mignon," and Mozart's "Marriage of Figaro," and we are promised, at an early date, Marchetti's "Ruy Blas," an opera of the highest classical school, which comes with special credentials from Italy.

The Liverpool Philharmonic Society inaugurated the second half of its 1885-6 programme on the 5th ult., when Dvorák's Symphony in D (Op. 60) was the principal item. The Orchestral works also comprised the overtures to Wagner's "Flying Dutchman" and Schubert's "Alfonso ed Estrella," and an excerpt from Beethoven's Septet, which, contrary to recognised precedent and principle, was performed by the full band, under the conductorship of Mr. Charles Hallé. Mr. and Mrs. Henschel, old

Liverpool favourites, appeared as the vocalists of the evening, and their selections were appropriate and well rendered. The only choral item of consequence was a group of choruses for female voices by Brahms.

The eighth Concert of the Philharmonic Society took place on the 19th ult., the feature of the evening being a fine performance of Mozart's Symphony in E flat—one of the most perfect specimens of pure melody ever written. The programme was not otherwise particularly attractive, but included a first performance of Schubert's "Song of Miriam" and Hummel's A minor Pianoforte Concerto. In the former Miss Griswold rendered the solo soprano music with the requisite dramatic feeling, and the chorus did their work satisfactorily. The Hummel Concerto would have been tedious in almost any other hands than those of Mr. Charles Hallé.

A Classical Chamber Concert was given in the small concert room of St. George's Hall, on Saturday, the 23rd ult., introducing two of our foremost local artists—Mr. Ernst Schiever and Mr. Steudner Welsing. Their joint performances comprised Goldmark's Suite for Violin and Piano (Op. 11) and Grieg's Sonata in G minor; but the item apparently most suited to Mr. Schiever's style—which is excellency of *technique* rather than sympathetic power—was the Suite for Violin (in five movements) by F. Ries, which was cordially received. Mr. Welsing, who has made rapid strides in the profession, played the difficult "Variations with Fugue" in E flat, by Beethoven, with marked intelligence, and was also successful in his other numbers, an Intermezzo by Brahms, and Chopin's "Allegro de Concert." Miss Lena Little, a contralto of more than ordinary ability, contributed several German songs in pleasing style.

The fifth Concert of Mr. Hallé's present series, held in the Philharmonic Hall, on the 12th ult., furnished some of the most admirable specimens of instrumental music which it would be possible to conceive. Spohr's Overture to "Faust" is so well known that it will suffice to say its performance was in full keeping with the work. The Symphony was Haydn (No. 49) in D minor, and the fact that this was its first performance in Liverpool strikes home as somewhat of a reflection upon the neglect which has allowed some of the choicest handiwork of the old genial Maestro to remain so long dormant. It is to be hoped that now it has been once unearthed, the work will soon be heard again in this city. Next in programme order, although, perhaps, claiming the largest share of interest, was Mozart's Concerto in E flat, for violin and viola, and, with Madame Norman-Néruda and Herr Straus as the executants, it is only needful to say that its rendering was a marvel of *technique* and force. Madame Néruda also contributed the Adagio and Rondo Finale from Vieuxtemps's Concerto in E major, and one or two other selections calculated to display her executive skill. Mr. Clifford Hallé was the vocalist.

The name of Mr. Bond Andrews, although of Liverpool origin, is well known in the musical world as that of a pianist and composer who is making rapid strides in his profession, and the fashionable, but at the same time classical, audience which patronised his Concert, held in the small concert room of St. George's Hall, on the 18th ult., evidenced the estimation in which Mr. Andrews is held. The programme was mainly composed of the *bénéficiaire's* own compositions, which Mr. Andrews is particular to designate as belonging to the National School, although they bear unmistakable traces of German influence. The chief feature of the Concert was the performance of a duet for piano and violin, entitled a Sonata in G minor, in which the composer was joined by Herr Poznanski, whose execution is of a superior character. This was further demonstrated by his spirited rendering of his own "Scène et Grand Polonaise Triomphale," which figured prominently in the programme. The vocalists were all new to Liverpool, and included Miss Clara Miller, Mr. Charles King, and Mr. H. M. Imano.

The recognition of ability generally brings its own recompense, and it is to this that we must ascribe the opportunity which has again been afforded us of listening to M. Vladimir de Pachmann's phenomenal powers of execution. His second Pianoforte Recital this season was given in the small concert room at St. George's Hall, on

the afternoon of the 16th ult. We have seen a more comprehensive programme than that presented, but the examples of Weber, Schumann, Raff, Henselt, and Chopin—in the last-mentioned of which M. de Pachmann excels—were eminently suited to the performer's special capabilities. The "Fileuse" of Raff, with all its delicate intricacies, was given in a perfect manner, and redemanded.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AFTER "The Messiah" performances, which marked the turning point in our musical season, Mr. Hallé presented a programme rendered especially interesting, as including a Haydn Symphony previously unknown to us. It is stated that Mr. Hallé, being so fortunate as to obtain a set of orchestral parts, was tempted to score the work, in order to produce it at a time of the year when light, cheerful, and short orchestral compositions of the kind are in keeping with the festive feeling appertaining to the season. A repetition of the work has confirmed the impression originally left, of its genial, melodious character, which is entirely in accordance with the natural style of its author, so redolent of brightness, bustle, and gentle humour.

Looking back as I write, scarcely a month after the Concert at which the Symphony was first given, an interest of a totally different kind clouds the retrospect, and imparts a melancholy tone to the recollection of that Christmas Eve gathering. The vocalist that night was one from whom much was hoped; one whose beautiful voice and suave style seemed to need but greater animation and more artistic sensitiveness, in order to place his name high in the lists of the great vocalists of all time. Had Joseph Maas been spared to develop his full powers—intellectual as well as vocal—his riper years would have brought honour to himself and to the record of British singers.

The Hummel Concerto—like the Field Concerto in C minor, which we have since heard—excited interest chiefly by its somewhat old-fashioned formality and the rhythmic precision of its sections. It may, occasionally, be well to revive such works; but they are now listened to with respect rather than delight.

As large a crowd as ever assembled to hear the tenth performance of Berlioz's "Faust"; the dramatic poem, varied orchestration, and vocal freedom of which seem to await a popularity proportionate to the slow recognition of the great merit of the work. The cast was one to which we are well accustomed. To Mr. Henschel the part of *Mephistopheles* affords opportunities of distinction entirely suited to the peculiarities of his somewhat incisive style. At a later Concert, Mr. and Mrs. Henschel were heard together in duets from Goetz's "Taming of the Shrew" and Boieldieu's "Le nouveau Seigneur," and the same evening (the 14th ult.) an opportunity was afforded of comparing Raff, in his most sensational vein, with the rabid dreams of Saint-Saëns's "Danse Macabre," from the *Poème Symphonique*. I am ashamed to say that the latter piece was encored. Apparently the children had not returned to school, and their taste had been vitiated by Christmas dissipation. Returning to solid music, let us hope that "Samson"—given on the 21st ult.—may restore us all to health and digestive power. In that splendid Oratorio, Mr. Watkin Mills vastly advanced his position here, but the tenor was utterly overweighted.

Mr. De Jong has also been venturing upon Oratorio. The performance for the first time at his Concerts of "Elijah" was a bold venture. Unfortunately, Mr. Sims Reeves disappointed the audience by his non-appearance, and Madame Valleria by her indisposition. Miss Perry had to undertake the most trying portion of the duties of the soprano. The choir and band were fair, but the performance was a very unequal, and by no means a model, one in respect of finish or expression. Perfect knowledge of the work, and implicit faith in the Conductor, are necessary to an adequate rendering of so dramatic a masterpiece. At the same series of Concerts, Mr. Sims Reeves was, on the third evening of the year, received with the utmost enthusiasm by a crowded house. Mr. Seymour Jackson also received great applause for his singing of Blumenthal's "Evening Song," and Madame Clara

Samuëll interpreted several ballads with the charm with which she usually invests compositions of that class.

In consequence of the illness of Mr. T. A. Barrett, his Fortnightly Concerts have been discontinued, for a time at least.

At the Concert Hall, immediately before the close of the year, a large audience attested the continued popularity of Mendelssohn's luscious "Italian" Symphony, and showed the eager desire that existed to hear the young pianist, Miss Fanny Davies, whose reputation had penetrated thus far north. Miss Davies made a most happy *début* in Beethoven's C minor Concerto, in which she exhibited great intelligence as well as executive skill. In some numbers of Schumann's "Davidsbündler-Tänze," she also showed considerable power and rapidity of fingering. Miss Bertha Moore, who has before appeared at the Gentlemen's Concerts, displayed a voice that, if properly cultivated and guided, should prove a valuable endowment.

But the most interesting performances at the Concert Hall have been the Pianoforte Recitals, which have, after an extraordinary delay in their establishment, attained great popularity. It is very strange that the happy idea of tilting the pleasant and cosy little room for such really educational, as well as social, gatherings was not long ago conceived. Unsuitable as the place is for orchestral or choral performances of power, it is just the locality for chamber-music of all kinds; and there could scarcely be a doubt that, were good interpretations of high-class quiet music of different kinds given there fortnightly (or even more frequently), they would soon take rank among our most attractive and remunerative Concerts. A lesson, also, has been learnt with regard to convenient hours for such undertakings. There could be no sufficient reason why the Concert Hall should not be adopted as a place for afternoon meetings of most varied, but always artistic, kind. In addition to Mr. Hallé's Recitals there (which are always thoroughly well attended), M. Vladimir de Pachmann has given one performance of pianoforte music of almost all schools. But it must be confessed that, with all the delicacy of touch and the minuteness of phrasing of which M. de Pachmann is master, there is a persistent mannerism—not to say affectation—in his playing, as well as in his demeanour, which becomes very wearisome. A certain effeminacy of style characterised both pianist and vocalist on the evening in question, and materially abated the pleasure that many items in the performance would otherwise have excited.

On the 25th inst. we enjoyed an interpretation of Max Bruch's "Odysseus" and of Stanford's 46th Psalm, under the direction of Mr. Hecht, the choir consisting of a private Society (the St. Cecilia), of which he is the regular teacher. Except that an entirely amateur choir must contend unequally with a powerful orchestra of professional players, the performance was very satisfactory. Several sections of "Odysseus" rise higher than any other efforts of the author with which I am acquainted, and display a freedom of fancy exciting hopes which Max Bruch's later works have hardly realised.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE programme of the third popular Concert, which was given on the 6th ult., in the Leeds Coliseum, was equal to most of those which have preceded it in point of variety and merit. That is saying a good deal, in view of the rare things in matters musical which Mr. Rawlinson Ford has from time to time put before his supporters. There have often been much larger audiences than that which on this occasion braved the snow and the wild weather. Mr. August Manns's famous orchestra so seldom visits Leeds, however, that serious lovers of music would submit to much discomfort rather than miss the opportunity of hearing it. Orchestral performances do not often reach to such a high standard of efficiency as those of the seventy-five players who constitute the band. As was shown in their rendering of Sterndale Bennett's Overture, "The Wood-Nymphs," they are capable of the finest effects in quality of tone, in delicacy and purity of treatment, and in precision and finish. In the region of absolute novelty, the Concert had to offer Mr. Prout's

Symphony, No. 3 in F—composed for last year's Birmingham Festival, and there received with much approval by connoisseurs. The third movement, in which the composer has not only attempted an experiment in the form of an Intermezzo, but has gracefully wrought out many pretty ideas, met with warmest appreciation. The work proved extremely interesting, and would be welcomed upon a second and perhaps more profitable hearing. The "Tannhäuser" Overture, with which the Concert was brought to a close, was given with vigour and telling effect. The horn obligato of Herr Dutschke to the Notturmo of Mendelssohn's music to "A Midsummer Night's Dream," was an exceedingly clever contribution to what might be called the orchestral portion of the Concert. Herr Franz Rummel undertook the pianoforte part in Beethoven's difficult fourth Concerto for piano and orchestra (Op. 58), and the work was rendered with spirit, dignity, and refinement. Herr Rummel's success was also great in the performance of Chopin's two solos, the Nocturne (Op. 27, No. 2), and the Polonaise (Op. 53.) His manipulation was strikingly facile, and the treatment generally was refined and thoughtful. The vocalist was Mrs. Henschel, who gave a Handelian Recitative and air, and her husband's (Mr. G. Henschel) three songs from Charles Kingsley's "Water Babies" (Op. 36). Mrs. Henschel's style and vocal quality met with much acceptance.

Dr. Spark's Free Organ Recitals, in the Leeds Town Hall, continue to hold their own in popularity and general attractiveness. Two performances were given on Boxing Day, at both of which the hall was filled. Selections from "The Messiah," and appropriate songs and solos were given by several vocalists, whose efforts were highly appreciated; the vocal selections being accompanied on the pianoforte by Miss Hinchcliffe, who also played two pianoforte solos. Miss L. Greenwood rendered two organ solos with much taste, and Dr. Spark's organ solos met with approval such as they invariably receive.

Herr Alfred Christensen has announced his intention of giving three Subscription Concerts in the Philosophical Hall, Leeds. These are to take place during February, March, and April. Herr Christensen will have the co-operation of M. Theodore Werner and Miss Emily Shinner (violinists), Herr Alfred Giessing (violin-cello), and Mr. Drake (viola); besides Mrs. Creser, Miss Fanny Sellers, and Mr. Charles Blagbro' (vocalists). The scheme is an interesting one, the principal works selected for performance including items from Beethoven, Mendelssohn, Chopin, Schubert, and Spohr.

Mr. Edgar Haddock opened his second series of Musical Evenings on the 22nd ult. in the Philosophical Hall, Leeds. Mr. Haddock has already secured many friends, and his second series will doubtless draw together large audiences. In this respect there was much cause for congratulation at the opening Concert. Mr. Haddock will have the assistance of Mr. S. Liddle, F.C.O., a careful and thoughtful pianist. At the Concert under notice, Miss Amina Goodwin was the solo pianist, and in the matter of technique left nothing to be desired. She rendered pieces which demanded the utmost facility of execution—namely, Rubinstein's Sonata in G and Liszt's Rhapsodie Hongroise (No. 8), both of which were encored. Mr. Haddock's violin solos were again an agreeable feature of the Concert, being marked by dignity and breadth of style. Among the pianists announced to appear during the series are Fraulein Marie Krause, of the Leipzig Conservatorium, Miss Agnes Zimmermann, Mr. Alfred Broughton, Mr. Owen Williams, and Herr Max Pauer.

The first of a series of Popular Saturday Evening Concerts was given in the Leeds Coliseum on the 9th ult., under the management of Mr. G. W. Lane, Conductor of the Manchester Philharmonic Choral Society. The programme proved exceedingly enjoyable. The vocalists were Mrs. Creser, Miss Ada Hill, Mr. Seymour Jackson, Mr. G. Wadsworth, Mr. Charles Kingsley, and the Leeds Arion Quartet party. The band of the 1st Gloucester Regiment, under the conductorship of Mr. A. Marks, gave several instrumental pieces. At the second Concert, on the 16th ult., violin solos by Mr. Edgar Haddock proved a decided feature of merit.

At the fourth Bradford Subscription Concert, which was given in St. George's Hall on the 15th ult., Cherubini's

Mass in C was coupled for performance with Benedict's "St. Cecilia." The latter was given as a tribute to the memory of Sir Julius Benedict. As usual on such occasions, the members of the Bradford Festival Choral Society sang the choruses, and the accompaniments were rendered by Mr. Charles Hallé's band. The principal vocalists were Miss Thudichum, Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills; and to these were added, in the double quartet of the Mass, Miss Norton, Madame Armitage, Mr. Mellor, and Mr. W. Riley, all of Bradford. Cherubini's work aroused much interest, though it did not leave that profound impression which might have been expected from a work of such dignity and seriousness of purpose. The performance was not uniformly perfect, the chorus singing being occasionally wanting in clearness and precision. The solos were, however, rendered with exquisite skill, and the audience relaxed into warm approval at the close of the duet "O Salutaris Hostia," sung by Miss Thudichum and Mr. Lloyd. The first-named soloist gave unmistakable testimony of great progress in her art. The Cantata was rendered with excellent effect, to which the admirable singing of Mr. Lloyd and the rich orchestral accompaniment contributed not a little. The chorus was as usual trained by Mr. R. S. Burton. Mr. Clough presided at the organ and Mr. Hallé was again at the Conductor's desk.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE usual Christmas panorama is at present occupying the Colston Hall, so that Bristolians have to console themselves with the hope of "a good time coming," so far as Concerts are concerned. We are, however, promised several musical treats later on in the season, foremost of which is the performance of Beethoven's Choral Symphony and Mendelssohn's "Hymn of Praise," by Mr. Risleley's band and choir, at the first Monday Popular Concert of this year, on March 1. Weekly rehearsals are now being held in preparation for this Concert, conducted by Mr. Risleley, assisted by Mr. John Barrett. Dvorák's Birmingham Cantata "The Spectre's Bride" is also promised, under the same auspices.

The great event of last month was the fiftieth Concert of the Bristol Madrigal Society, which took place on the 14th ult., at the Victoria Rooms, and was attended by the customary crowded and fashionable audience. Nothing special was done to celebrate this jubilee night of the Society, which was, perhaps, somewhat to be regretted, but a most excellent programme was provided, and listened to with eager and undiminished interest and appreciation throughout. The choir numbered 120 voices, divided as follows:—Forty-six trebles, eighteen altos, twenty-seven tenors, twenty-nine basses; and amongst those from a distance were Messrs. Bilton (Cambridge), Northway (Exeter), Archers (Windsor), Helmsley (Wells), altos, and Mr. Abraham Thomas (Gloucester), bass. The President (Mr. G. W. Edwardes) and the Conductor (Mr. D. W. Rootham, who enters on his twenty-first year of office, were cordially greeted on their appearance. After the singing of the National Anthem, the following programme was performed:—"Merrily wake music's measure" (Barnett), "Like two proud armies" (Weelkes), "Matena, lovely maiden" (Lassus), "Have I found her" (Bateson), "Waken, lords and ladies gay" (Samuel Reay), "The Lady Oriana" (Wilbye), "Night" (Blumenthal), "Fire! Fire!" (Morley), "Who shall have my lady fair" (Pearsall), "Soldiers, brave and gallant be" (Gastoldi), "Thine eyes so bright" (Henry Leslie), "So saith my fair and beautiful Lycoris" (Luca Marenzio), "In the bosom joy and grief" (Mendelssohn), "Golden slumbers kiss your eyes" (Henry Leslie), "Sir Patrick Spens" (Pearsall), "There is a lady sweet and kind" (Ford), "No din of rolling drum" (Striggio), "Come, shepherds" (Benet), and "The waits" (Saville). Mr. Reay and Mr. Leslie were both present, and must have been much gratified at the reception of their compositions. The singing of the choir was marked by great precision and expression, and the esteemed Conductor may be heartily congratulated on the harmonious result of his painstaking endeavours. The only fault that might be found with this

most successful evening was the too ready assent to the demand for encores. No less than eight were given, and we cannot but regret that the rule of "no encores" should not be in force at these otherwise delightful Concerts.

Miss Mary Lock, assisted by Messrs. Hudson and Pavey, gave her second Chamber Concert, on the 28th ult., too late in the month for any detailed notice to appear in this letter. The vocalists were Mr. Mansfield and Mr. Montague Worlock.

The Sarum Choral Society gave its second Concert of the season on December 30, when Mendelssohn's "Lauda Sion" and Mozart's Twelfth Mass were performed. The principal vocalists were Miss Kate Norman, Miss Georgie Booth, Mr. W. Howgate, and Mr. Percy Smith. There was a full band and chorus, Mr. Gambin being the leader, and Mr. W. P. Aylward, the Conductor. Mr. South (the Cathedral organist) presided at the organ.

On the 12th ult. a very successful Glee Concert was given in the Assembly Rooms, Salisbury, under the direction of the Rev. H. W. Carpenter. Besides the glee party there were several instrumentalists, including Mr. Alfred Foley (violin), Miss M. Hussey (violinello), and Miss Curzon (pianoforte). The programme contained one of Beethoven's Trios for violin, violinello, and piano, Handel's Sonata in D, for violin and piano, Corelli's Sonata in D minor, for violin, violinello and piano, and Marcello's Sonata (No. 4), for violinello and piano. These were, more especially the first-mentioned, excellently rendered, and it is hoped that another Concert of this kind will shortly be given.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE fourth Concert of the Choral Union took place on December 29, too late for notice in our last month's report. The Concert opened with the Dead March in "Saul," performed as a tribute to the memory of the late Lord Provost, Sir George Harrison. The principal items in the programme were the Overture to Schumann's "Manfred," Beethoven's Concerto in G, No. 4, for piano and orchestra, a Menuet and Trio in the olden style by the Professor of Music, Sir Herbert Oakeley, and Prout's Symphony, No. 3, in F, composed for the late Birmingham Festival. Herr Rummel, as pianist, fully confirmed the good opinion he gained last season, both in his performance of the Concerto, and in his rendering of solos by Mendelssohn and Chopin. Mlle. Marie de Lido was the vocalist, making on this occasion her first appearance in Edinburgh.

At the next Concert, on the 4th ult., the programme consisted of the Overture to Gluck's "Iphigenia in Aulis," Beethoven's Concerto in C minor, No. 3, for piano and orchestra, the introduction and closing scene to Wagner's "Tristan and Isolde," Raff's Symphony in F major, No. 3, and Sterndale Bennett's Concert Overture "The Wood Nymphs." The pianist was Miss Elise Fröbel of this city, who also contributed selections from Bach and Schumann as solos. Madame Valleria was the vocalist, her selections being *Isolde's* Death Song, a recitative and aria from Massenet's Oratorio, "Mary Magdalen," and Spohr's "Rose, softly blooming."

On the 12th ult., the same orchestra performed Dvorák's second Symphony, Beethoven's Concerto for violin and orchestra (the violin part being faultlessly executed by Herr Maurice Sons, the leader of the orchestra), Schubert's "Overture in the Italian Style" and Deutsche Tänze, and the Introduction and ballet airs from Gounod's "Reine de Saba." Miss Amy Sherwin charmed the audience by her fresh, young voice in a romance from F. David's opera "La perle du Brésil," and songs by Schubert and Lassen. All the Concerts were given under the able conductorship of Mr. August Manns.

On the 21st ult., for the seventh Concert of the Choral Union, the "Creation" was performed, the solos being entrusted to Miss Anna Williams, Mr. Winch (who replaced the late Mr. Maas), and Mr. Giencores, a local baritone. The work was conducted by Mr. Collinson, and the choir, on this occasion, showed a great improvement on the work of last season.

ANTHEM FOR FOUR VOICES.*

Composed by Sir GEORGE ELVEY.

Psalm cxviii. 1, 2.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

SOPRANO. *mf* Bless - ed are they that fear the Lord and walk in His ways, and

ALTO. *mf* Bless - ed are they that fear the Lord and walk in His ways, and

TENOR. *mf* Bless - ed are they that fear the Lord and walk in His ways, and

BASS. *mf* Bless - ed are they that fear the Lord and walk in His ways, and

Andante.

ORGAN. *mf* 92.

walk in His ways. Bless - ed are

walk in His ways. Bless - ed are they that fear the Lord,

walk in His ways. Bless - ed are they that fear the Lord,

walk in His ways. Bless - ed are they that fear the Lord,

they that fear the Lord and walk in His ways, and walk in His

bles - ed are they that fear the Lord and walk in His

bles - ed are they that fear the Lord and walk in His

bles - ed are they that fear the Lord and walk in His

ways. *p* O well is thee, *mf* O well is thee, *f* O well is thee, *f*
ways. *p* O well is thee, well is thee, *mf* O well is thee, and *f*
ways. *p* O well is thee, O well is thee, *mf* O well is thee, *f*
ways. *p* O well is thee, O well is thee, *mf* O well is thee, *f*

and *f* hap-py, hap-py shalt thou be, *f* hap-py, hap-py shalt thou be, *f* shalt thou be, *f* O well is thee, and *f*
f O well is thee, . . . well is *f*
and *f* hap-py, hap-py shalt thou be, and *f* hap-py, hap-py shalt thou *f*

and *f* hap-py, happy shalt thou be, *f* O well is thee, *f* O well is thee, and *f*
f hap-py, happy shalt thou be, *f* O well is thee, *f* O well is thee, and *f*
f thee, and *f* hap-py, happy shalt thou be, *f* O well is thee, and *f*
f be, *f* O well is thee, *f* O well is thee, and *f*

hap - py, hap - py shalt thou be, and hap - py, hap - py shalt thou be, and

O well is thee, O well is

and hap - py, hap - py shalt thou be, and hap - py, hap - py shalt thou

and hap - py, hap - py shalt thou

hap - py, hap - py shalt thou be, hap - py shalt thou be, hap - py,

thee, and hap - py shalt thou be, hap - py, hap

be, and hap - py shalt thou be, and hap - py shalt thou be, hap - py,

be, and hap - py shalt thou be, hap - py,

hap - py, hap - py shalt thou be, O well is thee.

py and hap - py shalt thou be, O well is thee.

hap - py, hap - py shalt thou be, O well is thee.

hap - py, and hap - py shalt thou be, O well is thee.

Più lento,

pp

Also published in Novello's Tonic Sol-fa Series, No. 419, price 1d.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

The religious observance of Christmas is decidedly making way in Scotland, though chiefly in the Established Church, and most commonly in the form of a musical service on Christmas Day or on the evening before. The occasion is also to some extent recognised by the United Presbyterians, who, though fiercely opposed to the establishment in the matter of relation to the State, have advanced equally with the latter in the improvement of the music in Divine worship. It is, of course, principally in our larger towns that Christmas is religiously, or, say, quasi-religiously, observed, but, at least, a beginning has been made. Musical services were held during last Christmas week in many of the churches in Glasgow and district, and some of the private musical societies gave Concerts, in which Christmas carols and other appropriate selections formed the programmes. A performance of "The Messiah," by the United Choirs of the Glasgow Foundry Boys' Religious Society, which took place on December 14 last, in St. Andrew's Hall, deserves special mention. There were four hundred chorists on the platform, together with a very excellent orchestra, chiefly of amateurs, but aided by six or seven of the Choral Union band, Dr. Peace being at the organ. The singing was remarkably accurate in tune, time, and phrasing, the performance being creditable in the highest degree alike to the chorists and their indefatigable trainer and Conductor, Mr. Andrew Myles, President of the Choral Union. Competent local professionals took the solo parts.

The Glasgow Tonic Sol-fa Society came forward on the 30th of the same month with a performance of Haydn's "Creation." Things have not been going on so well of late with the Society financially, but with the aid which was obtained by means of a bazaar earlier in the month, and by perhaps greater economy in the future, let it be suggested, in the engagement of solo artists, the Society may yet recover itself, and be encouraged to pursue its useful course.

The first of the two Concerts given every season by the Pollokshields Musical Association took place on December 30, in the Dixon Hall, Crosshill, the evening being almost exclusively occupied in a performance of F. H. Cowen's Cantata "Sleeping Beauty." The choir was well balanced, and there was present a small but excellent orchestra, which included a number of the Choral Union players. The music appeared to be very much enjoyed by the large audience assembled. The charming orchestration of the Cantata was of course a leading feature, and it was very fairly done justice to. The parts of the *Prince* and of the *Wicked Fay* were the most successfully rendered of the individual characters: that of the *Princess* was marked by intelligence, but unfortunately also with a degree of exaggeration which somewhat marred the effect. Mr. W. T. Hoeck conducted.

The Glasgow Choral Union Concerts held on their course steadily during the past month, the performances being of uniform excellence, and the audiences always equally large. The programmes as originally announced having been almost strictly adhered to, and the particulars having already been given in THE MUSICAL TIMES, further reference to these Concerts is hardly necessary, except in regard to one or two important orchestral items, and also, of course, in regard to the choral Concerts occurring during the month. But I should like first to state the warm, and indeed enthusiastic reception accorded to Mr. E. Prout's new Symphony (No. 3 in F), at its performance on December 29. The general opinion is that the Symphony is a distinct honour to British musical art, and I have no doubt it will be gladly heard again. On New Year's Day the customary performance of Handel's "Messiah" took place in presence of the usual large audience, composed of townspeople and country visitors, numbers of the latter coming forty to fifty miles to hear the great Oratorio. The choir is naturally a little diminished in numbers at the holiday season, but its part of the work was done with the usual excellence, and under Mr. Manns's clear and firm beat, all went satisfactorily. The soloists were Madame Valleria, Miss Annie Layton,

Mr. Holberry Hagyard, and Signor Foli. A very fine performance was given of Raff's "Im Walde" Symphony at the Subscription Concert of the 5th ult., and at the same Concert, Madame Valleria fairly roused the Tuesday evening habitués, usually cold enough, into the warmest enthusiasm by her fervency and spirit in the Death song from "Tristan und Isolde." Dvorák's No. 2 Symphony, played at the Tuesday Concert of the 12th ult., met with a most hearty reception. There may be a redundancy of matter in the Symphony as many think, but all is so melodious and so skilfully mingled, and besides is so entirely fresh and original, that this work is likely to take an abiding place in the esteem of our musical public, which I can safely say is by no means, now, an undiscriminative one. At the succeeding Concert, on the 19th ult., the chief feature was Schumann's No. 3 Symphony in E flat, the "Rhenish," and though there cannot but be some difference of opinion with respect to the work itself, there can be none as to the interpretation of it. It was played with nobility and breadth, and with the warm sympathy we look for under the direction of Mr. Manns, who has done so much to make Schumann known and appreciated in this country. At this Concert Mr. Joseph Maas was announced to sing, and the vacancy caused by his lamented death was filled, on this occasion, and very satisfactorily, by Mr. W. Winch, whose chaste, artistic, and varied style was much admired and warmly greeted.

A performance of Sir Michael Costa's "Eli" was given by the Union, on Thursday evening, the 21st ult. The choruses, as might well be expected, from the comparatively easy character of the music, were executed without a flaw, but with a measure of neatness and taste that materially added to their attraction. The splendid quality of tone of the Union this season was again noticeable. Madame Clara Samuel, Madame Marian Mackenzie, Mr. Harper Kearton, and Mr. Ludwig were the soloists.

Among the principal items in the Saturday night's programmes were Schubert's Symphony in B minor (unpublished), Haydn's Symphony (No. 14) in G, Berlioz's Symphonie Fantastique, Mendelssohn's "Italian" Symphony, and several other approved classic works which I need not specify, mingled with lighter pieces such as seem quite appropriate to the last week-evening of our busy community. Mention may be made specially of the successful appearance, in the Saturday Concert of the 16th ult., of Herr Ritter as a soloist on the viola. This accomplished member of the orchestra demonstrated most satisfactorily the suitability of the tenor violin (or rather of the form of it he usually plays on, which has been made to his own design, and which he designates the viola alta) as a solo instrument, and at the conclusion of his spirited and graceful contributions, in which he was accompanied by Madame Lasserre, he was honoured with a double recall. Mention of Herr Ritter's appearance in the capacity of soloist, reminds me of the very fine performance at one of the Tuesday Concerts by Herr Sons, the leading violin, of the chief part in Beethoven's Concerto. For purity of intonation, skilfulness of technique, and classic breadth of style, Herr Sons's rendering of his share of the Concerto was really all that could be desired.

A Lecture was delivered by Mr. Robert Carmichael, on the 14th ult., in the hall of Pollokshields Established Church, entitled "Mozart and Burns: a Parallel and a Contrast." The somewhat striking idea was wrought out very skilfully, and with no mean measure of literary ability. Vocal and instrumental selections were given from Mozart, and several of Burns's songs were sung by members of the church choir and friends.

A performance of "Elijah" was given by the Paisley Choral Union on the 13th ult., which, as regards the choruses, may be considered the most finished rendering of a work yet given by the Society. The present state of efficiency of the choir is mainly due to the untiring and gratuitously-given services of Mr. James Barr. Under such favourable conditions, together with the aid of the skilful band of the Glasgow Choral Union, and with a competent party of soloists, which included Mr. Ludwig and Miss Amy Sherwin, all guided by the hand of Mr. Manns, the performance was, as it could hardly fail to be, a highly satisfactory one.

The Hamilton Choral Union gave a performance of "Judas Maccabeus," in the Town Hall of the burgh, on the 19th ult. Remembering that the Society is not large, and that the sopranos were but few in number in proportion, it may be said that the choral part of the work was very fairly rendered as a whole. Mrs. Wilson-Osman, Miss L. Burton, Mr. J. Howell, and Mr. Andrew Black, took the solos. Mr. G. Paterson conducted, and Mr. W. H. Hood executed the accompaniments on the organ.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, January 12, 1886.

THE first week of the new year witnessed two events of great significance in the history of music in this country—namely, the first performance on this side of the Atlantic of Wagner's "Meistersinger" and the launching of the American Opera—an enterprise from which its friends expect great things. Both events took place on the evening of January 4, and when I mention that the American Opera presented a novelty of no less artistic value than Goetz's "Taming of the Shrew" (also for the first time in America), that on the same evening Kaiser's (not Nessler's) "Trompeter von Sakkingen" was given at one theatre, Czibulka's "Amorita" (an English version of "Pfingsten in Florenz") at another, and the "Mikado" placed at a third, the readers of THE MUSICAL TIMES will be placed in a position to judge of the phenomenal activity of the present musical season in New York City. The Wagner opera was brought out under the direction of Anton Seidl, at the Metropolitan Opera House, with such a degree of artistic splendour that the musicians and dilettanti familiar with the work are not yet done wondering at it. Competent judges have not hesitated to declare that none of the subventioned opera houses of Germany have of late years presented it in anything like so satisfactory a manner. The only performances they are able to bring forward to maintain a satisfactory comparison are the famous model representations given in Munich under the direction of Herr Hans Richter. For this phenomenal success, the credit belongs largely to Herr Seidl. His merits as a conductor of Wagner's operas in particular are being praised on all hands, and lately have received recognition of a substantial kind in his re-engagement by the Directors of the Metropolitan Opera House for three years. They have also been honoured in a very unusual manner, the leading musical critics of the city having united in giving him a complimentary supper in honour of his marvellous achievement in producing "Die Meistersinger." It was the first time that such a thing has been done, and Herr Seidl was keenly sensitive to the compliment paid him. Mr. Krebhiel, of the *Tribune*, presided at the supper (which took place after a Concert of the Philharmonic Society on the 9th inst.), and among those present were H. T. Finck, of the *Evening Post*, Otto Floersheim, of the *Musical Courier*, Edgar J. Levey, of the *Commercial Advertiser*, Gustav Kobbé, of the *Mail and Express*, Edward Irenæus Stevenson, of the *New York Independent*, Mr. Hinrichs, Assistant Conductor of the American Opera, and Frank Van der Stucken, Conductor of the Novelty Concerts. Herr Seidl expressed his surprise and delight at finding so much intelligent appreciation of Wagner's works and aims in the American newspapers, and contributed to the pleasure of the occasion by announcing his intention next year to give the entire "Ring of the Nibelung." It also transpired in the course of the evening, that the managers of the Metropolitan Opera House are so well pleased with the success of German Opera, that they have agreed to make engagements with artists for three years, in the hope of thus securing only first-class talent for the German Opera Houses.

Of the details of the "Meistersinger" representations (of which there have been three up to date) it would be unprofitable for me to speak. The least satisfactory rôle, in a musical sense, was Herr Stritt's *Walther*, the most admirable Herr Fischer's *Sachs*. Herr Stritt's voice is much worn, and no longer capable of enduring the fatigue of Wagner's heroic rôles. Herr Fischer's impersonation, musically and histrionically, is almost ideal. He is the finest basso that Europe has sent to us for many years, and there is much satisfaction in the thought that

since he broke his contract with the Dresden Opera to come here, and cannot accept a German engagement without paying a heavy fine, he, like Herr Seidl, will delight New York audiences for at least three years to come. Frau Krauss (the wife of Herr Seidl) is a lovely *Eva*, and Herr Staudigl a vocally fine *Pogner*. The interest of the German element in our population is illustrated in the fact that singers from the German singing societies give their aid at each representation by singing in the characteristic guild choruses of the last act. Yet, though the enthusiasm of the musicians in the city has been profoundly moved by the opera, I cannot help doubting its permanent success. Its merits as drama and music seem to be not only incontestable but resplendent; yet there is a want of sympathy between its subject-matter, the manner in which this is treated, and the American people. The pictures of German social life three centuries ago, the sturdy yet sometimes amusingly simple phases of German character, the absurdities of the Nuremberg mastersingers, all of which are presented to the life in this work, touch no chord in the American heart. They are merely historical studies. Then Wagner's music (the chief numbers of which had long before and often been given in our concert-rooms) exacts a greater technical knowledge than an average public possesses, and a different mode of listening than the same public is accustomed to employ. Humiliating as it may be to confess it, I yet think that, measured by financial results, Goldmark's "Queen of Sheba" will be more successful than Wagner's "Meistersinger."

Up to date the American Opera has given three representations of "The Taming of the Shrew" and one of "Orpheus" at the Academy of Music. Goetz's opera has won the admiration of musicians and critics; Gluck's opera, the warm favour of the public. The latter fact is due, however, more to the character of the performances than to admiration for the music. The absence of action in the play has been made up by extravagant attention to the ballet, a feature which culminates in an appended *divertissement* of the largest dimensions, employing no less than 140 dancers. The American Opera was called into life, with many protestations of high aims, and its achievements in "The Taming of the Shrew" were really most praiseworthy in the collective features, though a trifle disappointing in the singing and acting of the principals; it is to be feared, however, that the prominence which is being given to the ballet in its performance (one being even interpolated in Goetz's opera most inopportunistically), will furnish the enemies of the enterprise with much satirical ammunition. The orchestra is Mr. Thomas's, and Mr. Thomas, who has himself directed the performances thus far, has proved beyond doubt that the operas have been most admirably and thoroughly prepared. The *ensemble* work has been excellent, the chorus is composed of young, fresh voices, and the operas are mounted with a care and sumptuousness which were unknown to the Academy of Music under the Mapleson régime. The measure of support which the new undertaking will receive at the hands of the public cannot yet be predicted. One thing is certain, however; if the enterprise be carried on on the lines now being pursued, it will cost somebody a pretty penny.

Mr. Mapleson is now in Boston with his company, and has added Madame Lillian Norton Gower (known to the stage as Nordica), whose husband's death from a balloon in the English Channel has occupied the attention of the newspapers, to his forces. On December 23, a few days before leaving the city, he brought forward Massenet's "Manon," which he has since repeated in Boston. The success of the Opera, in which Madame Hauk assumed the *title rôle*, was confined to the liberal-minded musicians in the audience. The public remained listless, until the fine scene in the St. Sulpice, and after a brief enthusiasm relapsed again into indifference. The Thomas Popular Concerts have fixed themselves firmly in public favour, and fine audiences have attended them on Tuesday evenings and Thursday afternoons. Orchestral novelties make their appearance about once a week. The Philharmonic Society has thus far introduced us to Xaver Scharwenka's Symphony in C minor and Dvorák's in D minor. Neither was heard with more than respectful attention.

"LOHENGRIN" IN PARIS.

M. CARVALHO, the Director of the Paris Opéra Comique, has once more been called upon to reconsider the advisability of bringing out "Lohengrin" in the face of a recent renewal, in some of the leading press organs of the capital, of the "patriotic" demonstrations against the realisation of his project. Among the more influential writers who have participated in this re-opening of a somewhat tedious and unprofitable controversy, M. Camille Saint-Saëns occupies a conspicuous place. In a letter, published by *La France*, the gifted French composer strongly objects to the contemplated performance of "Lohengrin," partly on the ground of inexpediency, but chiefly on the principle of reciprocity; operatic works of French origin being, the writer asserts, studiously neglected in Germany. The latter assertion is an unfortunate one, not being founded on fact, and it has been promptly refuted by *Le Ménestrel* (a journal by no means addicted to Wagnerian leanings), where it is shown that out of forty-six works performed at Berlin between August 13 and December 31 of last year, no less than fourteen have been by French composers. Nor, as M. Saint-Saëns should be aware from personal experience, does Berlin represent musical Germany in the same sense in which Paris may be said to represent musical France. A far more violent objector to M. Carvalho's scheme, however, has appeared in the person of a lady, Madame Adam, the editress of *La Nouvelle Revue*, whose "patriotism," as her letter addressed to *Le Figaro* indicates, is synonymous with her hatred of Wagner. Not because Wagner is a German composer, but because he is, or was, in a special manner, *l'ennemi de la France*, must his immortal masterpieces be ostracised upon the sacred soil. And all the while Wagner's music is being applauded to the echo by French audiences at the leading Concert institutions of the capital! Madame Adam herself must be an occasional visitor at these performances, for she adds:—"When I hear the music of Wagner, I am conscious of the heavy tread of the enemies' soldiers, hearing their shouts of triumph, and the lamentations of our defeat." The two letters just quoted may be said to have furnished the respective key-notes to the more moderate opponents, and the opponents *à outrance* of Wagner in Paris. There are not, however, wanting journalistic voices of eminence who look upon this controversy as calculated to render the country ridiculous in the eyes of foreigners. Thus M. Martin, in *Le Progrès Artistique*, referring to Madame Adam's dithyrambic effusion, reminds that lady, in a pacifying tone, that it is not a question of erecting a statue to Wagner in front of the Opéra Comique, but merely of performing one of his operas inside that temple of art. And while upon the question of statues, the writer expresses his surprise at the lady patriot's silence in the matter of the recent erection of several statues to Voltaire, a Frenchman, who, on one occasion, congratulated his friend, the King of Prussia, upon his victory over the French, while holding up to ridicule the defeated army of his own country. M. Rochefort, on the other hand, in a spirited article contained in *Gil Blas*, proposes to allay the nervous excitement of French "patriots" by suppressing in future conversations all the adverbs terminating in "alement" (such as *totalément, finalement, &c.*) as bearing a disagreeable resemblance to the word "allemand." Enough, however, has been quoted on both sides for the purpose of characterising a controversy which may well be permitted to remain "localised" within the country whence it originated. If Wagner's music dramas are, as it seems, to be excluded from the French stage for the present, it is the by no means insignificant number of thorough-going admirers of the master in that country who will be the chief, albeit innocent, sufferers. It would be a truly deplorable matter if the hostile demonstrations with which a portion of the audience greeted M. Saint-Saëns's recent appearance at one of the Philharmonic Concerts of Berlin, were to be regarded as anything more than an isolated instance of fanaticism on the part of a small section of the audience; happily without precedent in the annals of the concert-room of that capital, and unanimously condemned by the Berlin press. M. Saint-Saëns's com-

positions have, for years past, been held in high estimation in the Fatherland, where also one of his operas, "Samson and Dalila," was afforded a first hearing; and, his occasional anti-German utterances notwithstanding, he will doubtless continue to meet with fair play at the hands of amateurs in that country.

OBITUARY.

SUSAN PYNE.—The death of this once well-known artist occurred on the 5th ult. The daughter of an alto singer, Mr. George Pyne, and niece of the tenor, Mr. James Kendrick Pyne, she came of a musical family, but her more familiar relationship was that of sister to Miss Louisa Pyne, their public careers being very closely associated. The sisters made their first appearance in 1842, after studying under Sir George Smart, and met with great success both in solo and duet. They sang in Paris five years later, also with favourable results, the younger sister (Louisa) subsequently acquiring fame on the operatic stage. The elder and less gifted of the two may be said to have shared in this success, and, about 1854, accompanied Louisa to America, where an extended and fortunate tour awaited them. Miss Susan Pyne subsequently bore a part in the campaigns of her sister and Mr. Harrison at the Lyceum and Covent Garden Theatres. Her career though not brilliant was honourable, and she enjoyed general respect.

JOSEPH MAAS.—On the morning of the 16th ult. musical London was shocked to hear that Joseph Maas had just been called over to the majority. The blow came with startling suddenness. Mr. Maas had been singing shortly before in the provinces—at Birmingham on Boxing Day, for example—and, though it was known that his old enemy, rheumatism, had attacked him, no thought of danger affected the public mind. His more intimate friends, on the other hand, knew enough to be very anxious about him for a week before he succumbed. The rheumatism developed into rheumatic fever of a severe kind, and it became evident that a constitution not the most robust could only resist the attack at a heavy cost. On the day before his death, Mr. Maas rallied considerably. His physician expressed himself satisfied with the patient's state, and his friends hoped that the worst had passed. But the evening brought an access of fever, the inflammation reached the brain, delirium set in, and the sufferer's struggles precipitated the end by its disturbance of the already over-burdened heart's action. Many false rumours have gone about regarding the circumstances of Mr. Maas's illness and death. It is untrue that he caught a chill by sleeping in a damp bed, and equally beside the mark that the fever was complicated by bronchitis, congestion, or heart disease. The facts are as stated above. The news of the popular tenor's death was received everywhere with undisguised sorrow, and it is long since musical circles sustained so great a shock. It seemed hardly credible that an artist in the prime of life, and in the full flush of success, should be so suddenly cut down. Nothing more unexpected ever happened; but, if a certain adage be true, nothing was more likely to happen. The thunderbolts of Providence very often fall out of a clear sky. How deeply the musical public were affected appeared on the occasion of the funeral ceremony, which took place at St. Mark's Church, Hamilton Terrace, and Child's Hill Cemetery, West Hampstead, on the 20th ult. The church was crowded with amateur and professional musicians; a number of artists, including Mr. Santley and Mr. Edward Lloyd, assisted the choir of Westminster Abbey, under Dr. Bridge, and a profusion of floral designs from sympathising friends adorned the coffin and hearse. The funeral train, though not large, was representative. Besides the deceased's relatives, it comprised Mr. Roache Smith and Mr. Wood, of Rochester, the friends and helpers of Mr. Maas in his early days; Mr. G. H. Johnstone, of the Birmingham Festival Committee; Signor Foli, Dr. Bridge, and Mr. Charles Lyall, brother artists; and Mr. W. A. Barrett, who, with Mr. Joseph Bennett, represented the musical press. A large number of the congregation attended the procession to the cemetery, where Canon Duckworth completed the service in the hearing of more than a thousand persons, most of whom subsequently took

a last look at the flower-adorned coffin as it lay in the grave.

Joseph Maas was born at Dartford, on January 30, 1847, and would therefore have completed his thirty-ninth year had he lived a few days longer. At an early age he became a chorister in Rochester Cathedral, where his beautiful treble voice was much admired, and is still remembered. His first public appearances in the concert room were made under circumstances not generally known. No biographer of the deceased, so far as we are aware, mentioned the facts that he was for a time a pupil of Mrs. Galton (the eldest sister of Miss Louisa Pyne), and that he was engaged by Miss Pyne to sing as a boy treble at her Concerts in the provinces. He was thus occupied when his voice broke. Shortly after leaving the Cathedral, Mr. Maas took a situation in one of the Government departments at Chatham, but the development of a promising tenor voice inclined him to a musical life. Happily he found a friend in Mr. Wood, the gentleman already referred to, by whose kindness he was enabled to study in Italy. Thence he returned in 1871, and made a first appearance at St. James's Hall as a substitute for Mr. Sims Reeves; shortly afterwards playing at Covent Garden as *Prince Babil*, in "*Babil and Bijou*." His next move was to America as second tenor (Mr. Wilford Morgan being the first) in an opera troupe organised, if we remember rightly, by Miss Kellogg. On Mr. Morgan's retirement from the company, Mr. Maas succeeded him, and remained in America several years, doing good work, and acquiring large experience. Returning to England, he joined Mr. Carl Rosa's company. Since then his career has been plainly before all eyes, and we need not pursue the record of his achievements. In private life Mr. Maas was greatly beloved. His friends used to say of him that he had a "good heart," and that was true. No appeal to his charity was made in vain, and his beneficent actions were many. His life was entirely blameless; all his actions were above board, and he took the most generous view of men and things. We have lost, therefore, an excellent citizen and friend, as well as a matchless voice and an admirable, always improving, artist.

The late artist's many friends and sympathisers will be glad to know that a project is on foot to erect, by subscription, a monument over his grave, and found a Scholarship, bearing his name, in one of our musical academies. A committee has been formed, of which Mr. Joseph Bennett is chairman, Mr. G. H. Johnstone, treasurer, and Mr. Charles Lyall, secretary. A circular will shortly be issued, and there can hardly exist a doubt of a hearty response.

AMILCARE PONCHIELLI.—Since our last number appeared, the composer of "*La Gioconda*" has passed away untimely. He died at Milan, on Saturday, the 16th ult. Ponchielli was born at Paderno Fasolaria, near Cremona, on September 1, 1834, entered the Milan Conservatorium in his tenth year, and continued his studies there till 1854, when he started his career as a composer. His first work, "*I Promessi Sposi*," saw the light at Cremona in 1856, between which year and 1867 he produced three others—namely, "*La Savojarda*" (1861), "*Roderico*" (1864), and "*La Stella del Monte*" (1867). These belonged to the numerous works which are continually being written for Italian provincial theatres, and, if the composer be young or unknown, attract no more than local attention. The next step was to gain a hearing on a metropolitan stage. Happily the chance arrived in 1872, thanks to the good repute acquired by "*I Promessi Sposi*," which was brought out in Milan after having been revised and, in part, rewritten. The opera made a great success, and Ponchielli saw himself in the enviable position so long desired. His next work was a ballet, "*La due Gemelle*," composed for the Milan La Scala (1873), and, we are told, "received with frantic enthusiasm." Another ballet, "*Clarina*," belongs to the same year, as does a Scherzo, or comedy, entitled "*Il parlatore eterno*." His three-act work, "*I Lituani*," followed in 1874; in 1875 he composed a cantata for the ceremony of Donizetti and Mayr's reinterment at Bergamo, and in 1876 he produced "*La Gioconda*"—his best, as it is his best known, work. "*Lina*" (1877), a resurrection of the early "*La Savojarda*," made less effect, but "*Il Figliuolo prodigo*" (1880) had an "astonishing success." Ponchielli was known in

England by his "*Gioconda*," brought out at Covent Garden in 1883, with far more success than usually attends modern Italian operas. Although the story offended good taste by its unmitigated horror, the public took kindly to the work, influenced by much that was beautiful and expressive. No more charming ballet music has been heard since Meyerbeer ceased to write. Still there was not enough in "*Gioconda*" to bespeak its author another Verdi, and since Italian opera ceased to exist in London Ponchielli's name has been seldom heard. The Italians regarded him as the successor of Verdi, but *l'homme propose*, &c., and the old master has outlived his junior. We may fairly condole with Italy on her misfortune. She still possesses the composer of "*Rigoletto*," but has lost the man who unquestionably stood next to him.

JOSEF ALOYS TICHATSCHKE.—On the 19th ult. there died, at Dresden, in his eightieth year, Josef Aloys Tichatschke, the intimate friend of Richard Wagner, once an operatic tenor of the highest order, who, in the earlier part of his brilliant career, also visited England, and whose striking artistic personality will not be easily effaced from the memory of those who heard him when in his prime. Tichatschke was born in 1807, at Weckelsdorf, in Bohemia, and received his first musical education at the Benedictine Convent of Braunau, in return for his services as an alto singer amongst the choristers. He subsequently devoted himself to the study of medicine at the University of Vienna, cultivating his vocal studies at the same time, the natural predilection for which, however, eventually led him to abandon the healing art for its psychological ally, music. After fulfilling some minor operatic engagements at Austrian theatres, he was appointed leading tenor at the Dresden Hof-Theater, which position he held for a period of over thirty years, steadily enhancing his own artistic reputation and that of the establishment to which he was attached. He was the ideal *Tannhäuser* of Wagner's conception, and in this, as in many other leading operatic parts, he has been the prototype of the most eminent German tenor known to the present generation, Herr Albert Niemann. The deceased artist had been an invalid for many years past, having retired from the Dresden Opera on a pension in 1870.

The first public performance of the pupils in the Operatic Class of the Royal Academy of Music will take place on the morning of the 11th inst., at the Haymarket Theatre, by the kind permission of Messrs. Russell and Bashford, who have granted the use of the theatre free. The selection of Sir George Macfarren's Opera "*Jessy Lea*" for this occasion must not be considered as a mere graceful compliment to the Principal of the Institution, for the work contains such charming music that we cannot but wonder that it has been so little heard since it was produced with such decisive success at the Entertainment of Mr. and Mrs. German Reed. The Opera will be given with the full band of the Academy, and with complete stage appointments, the Dramatic Director being Mr. Gustave Garcia, and the Musical Director and Conductor, Mr. Ettore Fiori. The principal parts will be sustained by Mrs. Wilson-Osman, Miss Susanna Fenn, Mr. Lawrence Kellie, and Mr. Musgrove Tufnail. There can be little doubt that the interest of the event to the numerous supporters and well wishers of the Academy will ensure a large attendance. We hope that this performance, together with the fact announced in our December number that Sir George Macfarren has consented to forego his performing rights in both words and music until December 31, 1890, may have the effect of calling attention to this too-long neglected work, and that we may soon hear of further representations taking place.

The following is a list of the candidates who have passed the recent Intermediate Examination in Music at the University of London: First Division:—William Kirkpatrick Hill, private study and tuition; Oliver Gold Smith, private study. Second Division: Cecil Julius Blacker, private study; George Edward Davies, private study; Charles Edwin Southern, private study. Examiners—Professor Garnett, D.C.L., M.A.; Dr. Pole, F.R.S.; Professor Reinold, M.A., F.R.S.; and Dr. Stainer, M.A.

THE first meeting of the City Glee Club for the New Year took place on Tuesday, the 5th ult., at the London Tavern, Alderman Sir Reginald Hanson in the chair. The professional members of the Club were all present—viz., Messrs. Lester, Brown, Coates, Walker, Kenningham, Thompson, Winn, and Hilton, and gave a fine rendering of the following Glees, &c.:—"Great father Bacchus," "Are the white hours," "Come, silent Evening," "Lovely seems the moon's fair splendour," "Hail, bounteous Nature," "Marked you her eye," "As the moments roll," "Come gather round the table," "There is a Paradise," "O Bold Robin Hood," "Maiden fair, O deign to tell," "Bacchus, great Bacchus"; Mr. Winn also contributing a solo with much success. Mr. Fred. Walker conducted as usual. The interesting feature of the evening was a presentation to Mr. Thomas Lawler on his retiring from the Club, of which he was a founder in 1853, and for many years its musical Director. The chairman gave a short sketch of Mr. Lawler's musical career, and ended by offering in the name of the members of the Club, and as a pledge of their affection, a marble Timepiece, bearing the following inscription:—"Presented, with a purse of £35, to T. Lawler, Esq., by the members of the City Glee Club as a small token of respect and of their high appreciation of the valuable services he has rendered to the Club from its foundation in 1853."

At the Royal Academy of Music Metropolitan Examination for Artists and Teachers (1886), the following candidates were examined and approved, and are consequently created Licentiates of this Royal and National Institution: For Harmony, as teacher: Frank Meyrick. Examiners: Messrs. Henry Chas. Bannister, Ebenezer Prout, B.A., and Professor Sir G. A. Macfarren (chairman). For Singing, as performers: William Clark, Louie A. J. Gould, Henry Sunman. As teachers: Louie A. J. Gould, Margaret Morris. Examiners: Messrs. Frank R. Cox, Ettore Fiori, and Alberto Randegger (chairman). For Pianoforte, as performers and teachers: Louisa Barnard Walter, Frederick Schiwer, Frederick Wagner, Ellen Walker. As teachers: May Applin, Evelyn Harriot Davies, Henry Dunworth, Melora F. Goodridge, Eleanor Mercy Horsfield, Emily Gertrude Hudson, Albert Ingham, Lottie Maclean, Bertha McBlain, Ethel Frances May, Mary Parnell, Louisa Payne, Edith Phillips, John Edwin Senior, Herbert Walker, Edith Maurice Young. Examiners: Messrs. Henry R. Evers, A. Schlusser, and Walter Macfarren (chairman). For Organ Playing: W. Hayden Cox, R. Yates S. Mander. Examiners: Messrs. Henry R. Rose, E. H. Turpin, and Chas. Steggall, Mus. Doc. (chairman).

WE have much pleasure in once more drawing attention to that excellent Charity, the Orphan School for the Daughters of Musicians, the Principal of which, Miss Helen Kenway, has worked unremittingly at her labour of love for some years, and now appeals earnestly for funds to purchase the house in which the School is carried on. It appears that the rent of the premises, 10, Darnley Road, Royal Crescent, Notting Hill, is £60 per annum, but that the lease of fifty-five years can be secured for £600, about £100 only being required for necessary repairs. If the Charity could free itself from paying an annual rent, it would indeed be a great boon, as the funds at present available are insufficient to cover the current expenses, or to admit of additions to the number of Free Scholars. Many eminent musicians and benevolent amateurs are already subscribers to the School, and it is gratifying to be able to announce that Sir Arthur Sullivan and Mr. William H. Cummings (who take the warmest interest in the cause) have kindly consented to act as Trustees for the Purchase Fund, and that subscriptions and donations may be paid to their account at the National Bank (Limited), Notting Hill Branch.

On Sunday, the 3rd ult., the first part of "The Messiah" was performed at the Royal Military (Guards) Chapel, at the evening service, under the direction of Mr. Richard Lemaire, the Precentor of the Chapel. There was a large orchestra and increased choir. The tenor and bass solos were sung by Mr. Harper Kearton and Mr. Musgrove Tufnail. The choruses were remarkable for their precision. There was a very large congregation.

IT may interest readers to know that the beautiful "Helier" Stradivarius violin, which attracted so much attention in the recent Loan Collection exhibited in the gallery of the Royal Albert Hall, has passed into the hands of Messrs. W. E. Hill and Sons, this making the third time that it has changed ownership. The date of this specimen of Stradivarius's skill is 1679, and it was purchased by Sir Samuel Helier from the maker about the year 1734. It is one of the most perfect works of Stradivarius now extant, and is rendered still more remarkable by being one of the inlaid violins. It was shown to the public for the first time at the Exhibition of ancient musical instruments at South Kensington in 1872. It is of full proportions; in fact, of greater breadth than the "gran pattern" Stradivariuses. This, undoubtedly, gives it its great power of tone, in addition to its refined sweetness and purity. There is no question that, from a connoisseur's point of view, these inlaid Stradivariuses are the gems of fiddle-kind. It is said that there are not twelve known to exist. A link of the greatest interest with this violin is unfortunately lost. Until a few years ago there was with it the original letter of Stradivarius, showing the price paid for it, £40—a large sum in those days. This is an important fact, and affords a proof that Stradivarius was well remunerated for his labours.

FOR the Trinity College, London, Half-yearly Higher Examinations, just held, the following gentlemen have acted as examiners:—Messrs. John Francis Barnett, Henry R. Bird, F. Corder, and A. E. Drinkwater, M.A., Professor James Higgs, the Rev. H. G. Bonavia Hunt, Mus.B., Dr. Haydn Keerton, Dr. A. H. Mann (Cambridge), Mr. Maybrick, Signor Papini, Dr. C. W. Pearce, Dr. Gordon Saunders, Mr. Humphrey J. Stark, Mus. B., Professor Bradbury Turner, Dr. Walshe, and Mr. D. J. Wood, Mus. B. The diploma of Licentiate in Music, the highest granted by the College, has been gained by Emily Hagger (Trinity College, London), George Havelock (Scarborough), George T. Huxham (Birkenhead), Thomas Lee, Mus. B. (Cambridge), Sophia S. Taunton (Trinity College, London), Laura Marion Watts (Bishop Stortford). The diploma of Associate in Music has been gained by William Ball (Olney), Eleanor M. Barrett (Shepton Mallett), Charles E. Bryan (Southport), James Gallie (Glasgow), Walter R. Morris (London), George F. Potter (Grantham), Rev. H. O. Powell-Jones, B.A. (Cambridge), Jessie Scoones, (Canterbury), Henrietta Sqaunce (Sunderland), Alfred William Tomlyn (Stirling). The Maybrick Prize for Ballad Singing was awarded to Rose B. Grosvenor Gooch.

THE programme of the third of the series of Chamber Concerts, given at Bromley, Kent, by Messrs. F. Lewis Thomas and W. C. Hann, contained, on the 13th ult., little else than classical music of the highest order, Bach being represented by the Prelude and Fugue in B flat, Beethoven by the Trio in E flat, and Mendelssohn by the Sonata in D for piano and violoncello. The pianist, Mr. F. Lewis Thomas, received the honour of a double recall for a vigorous, no less than an accurate, rendering of the Prelude and Fugue; and being associated with Mr. W. C. Hann, the young violoncellist of greatest promise, a laudable performance was accorded to the Sonata. Mr. Lewis Hann, joining those artists in the Trio, contributed in a special degree to the fine interpretation given of Beethoven's work. Bottesini's two Concertante afforded the brothers Hann an opportunity for showing what good united practice can effect. Miss Marion Helmore gave an attractive rendering of songs by Spohr, F. E. Bache, and Sterndale Bennett.

A PERFORMANCE of Gounod's "Redemption" was given in the Protestant Hall, Sydney, N.S.W., on September 24, 1885, this being the second time the work has been heard in Sydney. The choir rendered the choruses very successfully, "Unfold, ye portals," "Forth the Royal banners go," and "For as the Christ," being specially worthy of mention. The soloists were Mrs. H. Coley, Mr. J. Thompson Brown, Mr. R. E. Callow, and Mr. F. J. Hallewell, all of whom acquitted themselves very satisfactorily. The band, though somewhat lacking in strength, was fairly satisfactory; and Mr. A. Massey and Mr. A. Fisher at the organ and piano respectively were highly efficient. A special word of praise is due to the Conductor, Mr. J. Massey, and his coadjutors, to whose exertions the successful rendering of the work is mainly due.

At the annual general meeting of the Musical Artists' Society, held on the 23rd ult., it was announced by the Hon. Sec., Mr. Alfred Gilbert, that seven quartets for stringed instruments had been received in competition for the prize of twenty-five guineas, offered by a lady member of the Society. That bearing the motto: "Laborare est orare" was commended; the one distinguished by the words, "Without enthusiasm nothing is accomplished in art," was highly commended. The prize was awarded to that bearing the superscription "Never say die," which proved to be the composition of Mr. Algernon Ashton. The Judges were Mr. Aguilar, Mr. H. C. Banister, and Mr. Charles E. Stephens. The prize quartet will be produced at the Society's first Concert in March. The Council for the year 1886, consists of Messrs. Aguilar, G. Gear, T. A. Matthay, Walter Macfarren, Alfred Gilbert, H. R. Bird, H. C. Banister, Charles E. Stephens, and Dr. J. Bradford. Mr. Alfred Gilbert was re-elected Hon. Sec.

THE Stockwell Choral Society held its first Annual Soirée in the hall of the Chapel, South Lambeth Road, on Tuesday evening, the 5th ult. The room was very tastefully decorated with wreaths, mottoes, flags, &c., and several objects of interest were exhibited. During the evening Mr. H. J. Bush, in the name of the members, said they all wished, by some method, to show their appreciation of the musical training they had received from their Conductor, Mr. J. Birkby, and to thank him for his earnest, energetic, and enthusiastic efforts for the Society's success. Mr. C. J. Freeman, in a few well chosen sentences, then presented him with a folding music-stand, a Conductor's copy of Handel's "Messiah," Mozart's Twelfth Mass, and a Bank-note. Mr. Birkby gracefully acknowledged the gift, and was received with warm applause. The evening was varied by the performance of a selection of instrumental and vocal compositions.

MISS ALICE ALOOF gave the third and last of her fifth series of Recitals at Brixton Hall, on Tuesday evening, the 12th ult. The programme, which was of an excellent character throughout, opened with Kuhlau's Grand Duo Concertante on an air by Spohr, for piano and flute (Miss Aloof and Mr. W. L. Barrett). The concert-giver met with well-deserved marks of appreciation for her effective interpretations of Schumann's "Carneval" ("Scènes Mignonnes"), Op. 9; Chopin's "Berceuse" (Op. 57); and "Norwegian Procession Passing" (Op. 19), by Grieg. Miss Aloof was also associated with her pupil, Miss Edith Rowland, in Mendelssohn's Allegro Brillante (Op. 70). Vocal soli were very efficiently given by Miss Edith Aloof and Mr. Franklin Clive. A flute solo was well rendered by Mr. W. L. Barrett, and Mr. John Harrison was an able accompanist.

A CONCERT was given at Gresham Hall, Brixton, on the 15th ult., in aid of the poor of the parish of St. George the Martyr, Southwark. The vocalists were Miss Kate McKrill, Miss Agnes Richardson, Miss Myers, Mr. Cundy, Mr. Sydney Beckley, and the South London Musical Club, all of whom acquitted themselves to the entire satisfaction of the audience. The singing of Miss Richardson and Mr. Beckley was specially worthy of mention, and the part-singing of the Musical Club was much admired. Mr. Frank Arnold performed two violin solos in an effective manner, his tone and execution being admirable. Mr. C. F. Reddie contributed two pianoforte solos, and Miss F. Cox and Mr. G. B. Lissant were efficient accompanists.

IN response to many enquiries for a practical school of music in connection with the Lectures to Ladies (King's College, London), at 13, Kensington Square, the Council has arranged to offer lessons on the pianoforte, violin, violoncello, and in the cultivation of the voice, during the term about to commence. The reputation of the College is a sufficient guarantee of the efficiency of the staff. The classes on the theory of music will be continued on their former footing.

THE Civil Service Vocal Union's second Smoking Concert of the season took place in the Large Hall at Cannon Street Hotel, on Thursday evening, the 21st ult. Amongst other items, the programme included a graceful part-song, entitled "Ocean Charms," composed by Mr. J. H. Maunders, the Honorary Conductor.

WE learn that the Concerts Committee of the Working Men's Clubs Association have reluctantly decided to abandon the entertainments given during the last seven winters at the Hulme Town Hall. For the four years from 1879, the receipts and expenditure almost balanced, but for the last three seasons there has been a falling off in the attendance, which has resulted in a loss of £71 7s. 6d. The cause of this decline has been the establishment, under the financial guarantee of the Working Men's Clubs Association, of Mr. de Jong's Working Men's Concerts at the Free Trade Hall, which are on a larger scale, and up to this time have been very successful. The Association hope that the Free Trade Hall Concerts and Mr. Cross's Concerts at the Young Men's Christian Association Hall, will permanently provide high-class music for the masses. A series of Concerts given at Pendleton Town Hall resulted in a loss of £84 8s. 6d. in four years. At both Hulme and Pendleton the uniform charge for admission was twopence, and the number who attended amounted to 132,085, at a loss to the Association of £156 10s. 8d.

THE prospectus of the Wolverhampton Triennial Musical Festival announces that the performances will, as in 1883, extend over two days, the dates being September 16 and 17. On the first day "The Messiah" will be given at the morning Concert, and in the evening a new Cantata, written expressly for the Festival by Dr. Swinerton Heap, entitled "The Maid of Astolat," will be produced. The libretto, which is based on the theme of Tennyson's "Elaine," has been written by Mr. Desmond Ryan. On the second day the morning Concert will comprise Dvorák's "Stabat Mater," Beethoven's Symphony in C minor (No. 5), and Mendelssohn's "Lauda Sion." In the evening the second novelty will be performed, a Cantata by Mr. F. Corder, "The Bridal of Triermain," composed expressly for the Festival, the libretto adapted by the composer from Sir Walter Scott's poem. Engagements are pending with eminent vocalists, whose names will be subsequently announced.

THE members of the Brixton Choral Society (St. Paul's) performed a selection from Handel's "Messiah," on Thursday, December 30, at the Brixton Hall. The Choir and Orchestra numbered over 100 performers. The second part of the programme included "Hear my Prayer," Mendelssohn; "Splendete Te Deus," Mozart; "As pants the hart," Spohr; "The Heavens are telling," Haydn, &c. The soloists were Miss Mary Beare, Miss Susetta Fenn, Miss José Temple, Miss Hepsie Cobb, Mrs. Thorne, Mr. Henry Guy, Mr. Firth, Mr. Thurley Beale, and Mr. Browning. Mr. William Sexton, Vicar-Choral, Westminster Abbey, conducted, and Dr. J. F. Bridge presided at the organ.

THE members of the Grosvenor Choral Society gave their 167th monthly Concert on Friday evening, the 22nd ult., to a large and appreciative audience, at the Grosvenor Hall, Buckingham Palace Road. The programme consisted of part-songs by Mendelssohn, Auber, Haydn, Stewart, Hatton, and Maunders. The vocalists were Mrs. Wilson-Osman, Miss Annie Dwelley, Miss Higgs, Mr. H. Martin van Lennep, and Mr. T. P. Frame. Mr. J. Edward Hambleton contributed two violoncello solos, and Mr. H. C. Tonking a violin solo. Mr. David Woodhouse conducted, and Mrs. T. P. Frame presided at the piano. Mr. Ebenezer Prout's Cantata "Hereward" is in rehearsal for the next Concert.

AT All Saints', Clapton, on Sunday evening, the 3rd ult., the Service was accompanied (for the second time at this church) by an orchestra, in addition to the organ. The music included Magnificat and Nunc dimittis in C (Gadsby), Anthem, "For unto us" (Handel), Carols, &c.; Voluntaries, "Cornelius" March (Mendelssohn), Pastoral Symphony, and the Occasional Overture (Handel). Mr. Henry Gadsby conducted, and Mr. W. M. Wait (organist and choirmaster, All Saints') presided at the organ. The Rev. B. M. Kitson, M.A., vicar, preached the sermon.

A CONCERT was given at Poplar Town Hall on Thursday, the 14th ult. The artists were Miss Clara Dowle, Madame Raymond, Mr. George Snell, Mr. F. Peach, and Mr. G. H. L. Edwards.

THE first of a series of performances, entitled "Monday Popular Fortnightly Concerts," was given at Gresham Hall, Brixton, on the 11th ult. The most important item in the programme was Beethoven's Trio in E flat (Op. 1), the executants being Miss de Lucie (piano), Herr Kornfeld (violin), and Mr. W. C. Hann (violoncello). An acceptable rendering of the work was marred by an oversight on the part of the pianist in the Scherzo. Violoncello solos were well played by Mr. W. C. Hann, and Herr Kornfeld's violin solos were received with favour. The vocalists were Mdle. Marie de Lido, the Countess Sadowska, and Signor Monari Rocca. Solos for pianoforte were creditably played by Miss de Lucie and Mr. Henry Parker, and Mr. S. R. Philpot accompanied.

A CONCERT was given at the Athenæum, Camden Road, on the 26th ult., under the direction of Mr. W. Henry Thomas, in aid of the North London Nursing Association for the Poor. Cowen's new Cantata "Sleeping Beauty" formed the first part, the choruses being sung by the Tufnell Park Choral Society. The principals were Miss Eleanor Farnol, Miss Agnes Janson, Mr. Dalgety Henderson, and Mr. Bridson. The accompaniments were played on the pianoforte by Mr. F. Lewis Thomas. The second part was miscellaneous, and included a violin solo by Mdle. Anna Lang, and a violin and piano duet by the same lady and Mr. W. Henry Thomas.

AN earnest appeal is made for a "Choristers' Cot" at the Broadstairs Convalescent Home for the sick children of the poor; and when we say that the sum required is only £25, there can be little doubt that the friends, relatives, and, indeed, all who sympathise with the young choristers who may some day need such kindly help, will add their mite towards the furtherance of so benevolent an object. Contributions, large or small, may be sent to Mrs. G. B. Wolseley, Lampton Lodge, Spring Grove, Isleworth; Mrs. Taylor, Strathern Rectory, Melton Mowbray; or to the Secretaries, Miss A. M. Thomas and Miss H. Wetherell, 27, Kilburn Park Road, London.

A VERY successful Concert was given by Mr. James Budd, on Tuesday evening, the 5th ult., at Brixton Hall. Mr. Budd's selections, which were received with the warmest expressions of approval, comprised Gounod's "Nazareth," and Roedel's "The Skippers of St. Ives," both songs being encored. The remaining contributors were Madame Worrell, Miss Alice Patten, Miss Fitch, Madame F. Winn, Miss Alice Bocquet, Mr. Henry Guy, Mr. J. Dalgety Henderson, Mr. Alfred Moore, Mr. Fred. Cozens, Miss Mary Chatterton (harp), Mr. Arthur Payne (violin), and Mr. Turle Lee and Mr. John Harrison (pianoforte). Mr. Michael Watson's choir also assisted.

MR. F. G. EDWARDS, Organist of St. John's Wood Presbyterian Church, gave his musical lecture, "The Life and Character of Mendelssohn," at the Union Church Lecture Hall, Putney, on the 14th ult. The vocal illustrations were well rendered by Mrs. Edwards, Miss Evelyn Gibson, and Mr. A. J. Mayers, and the lecturer played the lovely Duet in A flat from the "Lieder ohne Worte," composed by Mendelssohn as a love-song for his *fiancée* soon after they were engaged. Special interest was excited in the lecture owing to the presence, in the audience, of Mendelssohn's son-in-law and one of his granddaughters.

AMONGST other works included in the prospective announcements of the forthcoming series of Richter Concerts, are Beethoven's Missa Solennis in D, Bach's Magnificat, the closing chorus from the "Meistersinger," and the Choral Symphony, of which the two latter are to be performed in German. In view of the exceptional importance of these works, we learn that a reconstitution of the choir has been carried out, a measure which will meet with the hearty approval of all who have hitherto regretted the inferior standard of choral, as compared with instrumental, efficiency attained at these Concerts.

A MUSICAL Competition has recently been held in connection with the Manchester Sunday School Union, prizes being offered for the best hymn-tunes suitable for Whitsuntide. The first prize was awarded to William Spark, Mus. D., F.C.O., &c., of Leeds; and the second to Adam Watson, Head Master of the Township Schools, Sale, Cheshire.

THE Dedication Festival of St. Paul's, Great Portland Street, took place on the 25th ult. At the evening service the following music was admirably rendered by an efficient choir (which was augmented for the occasion), under the direction of the newly appointed Organist, Mr. H. M. Higgs. The Magnificat and Nunc dimittis were by Berthold Tours, in D, and the anthem comprised the narrative of the Conversion from Mendelssohn's "St. Paul." At the choir supper, held at the Holborn Restaurant, after the service, the retiring Organist, Mr. H. S. Webster, was presented with a purse of gold, given by the members, both of the choir and the congregation, as a token of esteem for his services during the past ten years.

THE 203rd consecutive monthly Concert of the St. George's Glee Union was given on the 1st ult., in the Pimlico Rooms, Warwick Street, under the direction of Mr. Joseph Monday. The part-songs were well sung throughout. The solo artists, all of whom were highly appreciated, were Miss Ethel Murray, Miss Mary L. Evans, Mr. Walter Mackway, and Mr. Walter Bolton. Mr. R. Randolph Arndell gave an excellent rendering of the pianoforte solos "Impromptu" (Schubert) and "Rondo Bohème" (Ritzler), and received for each an enthusiastic encore. Mr. E. R. Terry ably presided at the pianoforte as accompanist.

MR. ALFRED PAWSEY gave his annual Concert at Gresham Hall, Brixton, on the 18th ult., assisted by the following artists: Miss Marianne Fenna, Mdle. Marie Vagnolini, Miss Emily Arnold, Mr. J. Derris Hart, Mr. Richard Mackway, Herr Volck, Mr. Walter Mackway (pianoforte), Mr. A. J. Kestin (reciter), and the male voice Glee Choir, "Ye London Glee Men," Conductors Mr. C. W. Perkins (Organist of St. Michael's, Paddington), and Mr. Richard Mackway. The singing of the two first mentioned ladies, Mr. Pawsey, and the Glee Men was greatly admired. The Concert was under the direction of Mr. H. W. Pawsey.

THE Annual Dinner of Trinity College, London, took place on Monday, the 11th ult., at the Holborn Restaurant. The gathering was both large and representative, and the event passed off with decided success. The Warden (the Rev. H. G. Bonavia Hunt, Mus. B.) occupied the chair, and was supported by Mr. Joseph S. Gabriel (Vice-President), Mr. Humphrey J. Stark, Mus. B. (Registrar), Mr. John Stedman (Bursar), Professor Bradbury Turner (Director of Studies), and Mr. J. A. Hammond. Several eminent musical professors and amateurs were also present.

A VERY successful Concert was given in the Alston Road School Room, Barnet, by Mr. H. Francis Gregg, on the 21st ult. An excellent programme was rendered in a manner reflecting the highest credit on the various artists. Mr. Gregg's pianoforte solos were played with much success. The other artists were Miss B. C. Becvor, Mr. W. W. Bishop, Miss Jessie Waddy (violin), and Mr. Lambert (flute), all of whom deserve a special word of praise for their several pieces. Mr. Gregg accompanied throughout.

THE Annual General Meeting of the Choir Benevolent Fund was held on Tuesday, the 26th ult., in the Chapter House, St. Paul's Cathedral, Mr. W. A. Barrett, M.A., Mus. Bac., in the Chair, when a very satisfactory Balance Sheet and Report was placed before the members present and the usual election of officers was proceeded with.

MR. HENRY LESLIE'S Choir announce two Concerts for the coming season on April 14 and May 27. We understand that the Choir rehearsals commence on the 9th inst., and that there are a few vacancies for sopranos and tenors. Application should be made at once to the Hon. Sec., St. Margaret's, Mitcham, Surrey.

THE Stormont Road Choral Society, under the leadership of Mr. Frank Idle, gave a Concert on Friday, the 15th ult., at the Stormont Road Lecture Hall, Lavender Hill. Miss Fannie Atkinson created a very favourable impression by her rendering of "From mighty Kings" and "Should he upbraid," and received an encore in each case.

THE University of Trinity College, Toronto, has recently conferred the degree of Mus. D., *honoris causa*, on Dr. Hopkins, Dr. Longhurst, and Dr. Lott.

THE Chester Musical Society, conducted by Dr. Joseph C. Bridge, gave a private Concert, by invitation of the Duke of Westminster, at Eaton Hall, on the 23rd ult., before H.R.H. the Prince of Wales, who highly complimented Dr. Bridge on the performance. The band consisted of members of Mr. Charles Hallé's orchestra.

MADAME EDITH DANIEL gave her annual Concert at Brixton Hall, on Tuesday evening, the 19th ult., assisted by Madame Worrell, Mdle. Vagnolini, Madame Raymond, Mr. E. Dalzell, Mr. R. Odell, Mr. Horscroft, and Mr. John Harrison (pianoforte). Madame Daniel gained a hearty reception for each of her songs.

MR. F. A. W. DOCKER has been appointed Conductor to the Kyrie Choir, in the place of Mr. Malcolm Lawson, who has resigned.

REVIEWS.

Johann von Lothringen (Le Chevalier Jean). Lyrisches Drama in 4 Akten. Dichtung von Louis Gallet und Edouard Blau: Musik von Victorin Joncières. [Berlin: Bote and Bock.]

THE story of this opera may be outlined as follows:—

Act I. The vassals and dependents of Count Arnold, and his wife Helene, assemble at the castle to celebrate the first anniversary of that noble couple's wedding day. They cry "buvons" and "dansons" in approved style, extol the virtues of the lord and lady, and call down blessings on their heads. To them presently enters Ida, a domestic, in a state of terror, and calling aloud for aid. She has to tell that a marauding band of soldiers, bent on plunder and murder, have arrived in the village, and that they are the chosen guard of Prince Rudolf, Palatine of the Rhine. Some of the marauders immediately appear in search of Ida. These seize upon the women, telling the men to go home, and otherwise making themselves very unwelcome guests. In the midst of the orgie, *Johann von Lothringen* enters, reproaching the soldiers with their cowardice and cruelty, and ordering his followers to drive them away. This done he invites the peasants to resume their interrupted feast. Count Arnold next appears, warning *Johann* that he has used violence to the soldiers of Prince Rudolf, who knows how to take revenge. *Johann* fears nothing, and a dialogue ensues, from which we learn that the *Chevalier*, just returned from the Holy Land, is deeply in love with a beautiful lady, whom he is hastening to meet. At that moment the Countess enters. She is the beautiful lady. *Tableau!* But the Count suspects nothing, and invites *Johann* to stay awhile at the castle. He accepts, and the inevitable duet for *Johann* and Helene ensues, the Countess protesting that his death had been reported, and that she loved him still. But they must part. The Finale of the Act begins with the arrival of Prince Rudolf, who demands the surrender and punishment of *Johann* for insulting his soldiers. The Count refuses to give up his guest. At this juncture the Emperor Friedrich comes to call Arnold to arms with him against a foe. Explanations follow, and, in the end, Rudolf is appointed to rule during the Emperor's absence, while Arnold and *Johann* go with him to the wars.

Act II. The scene is still Arnold's castle, where Rudolf, having Helene in his power, pursues her with his attentions. She angrily rejects his vows. Then Rudolf charges her with loving, not her husband, but *Johann*, and swears to be revenged. To this end he makes an instrument of Helene's page, Albert, whom he discovers about to serenade his mistress. Rudolf's counsel is significant—"To sing is good; to act is better." A lover should be audacious. Helene presently appears, and, without suspecting listeners, soliloquises upon her love for one whom she connects with a song sung at the beginning of the Act by the Page—a favourite song of *Johann*'s. This is Rudolf's opportunity, and when Helene returns to her chamber, he persuades Albert that he is the object of her affection. Believing this the Page enters his mistress's apartment; Helene angrily reproaches him, Rudolf gives an alarm, Albert rushes out and is speared by the Prince, who has succeeded in compromising the Countess. He threatens her with the punishment of adultery.

Act III. This act opens in Rudolf's palace. The war has ended, and there is great rejoicing, the revels coming to a climax with an elaborate ballet. A monk arrives and is received with ribald mirth. Rudolf commands Helene to be brought in. She is condemned for adultery, and now enters, serene and fearless, to the strains of a funeral march, while the soldiers wonder at her bearing. She then learns that her fate depends upon a combat to take place between her accuser and any knight willing to espouse her cause. The situation is that of Rebecca in "Ivanhoe." Rudolf proceeds to taunt his victim with the love of *Johann* and the death of her husband, and maliciously invites her to join in the resumed festivities. He offers her life in place of honour, and begins to use force when a herald announces the priest, and Rudolf exclaims, "Since thou wilt die, die!" The priest is of course *Johann*, who, believing Helene's guilt, has become a monk. It is easy to imagine the passion and despair of the scene which takes place when the confessor is left alone with his penitent. She does not recognise her lover, and makes an avowal of all her affection for him. Moved beyond restraint, *Johann* reveals his identity, and the two renew their vows. From this dream they are soon aroused. The funeral march is heard, and Helene summoned to her doom.

Act IV. "Ivanhoe" again. Lists are laid out, the Emperor, Rudolf, and a crowd have taken their places; Helene is brought in, and all wait to see if a champion will come. The fatal hour strikes, and monks and people intone a "Requiem" for the soul about to pass. At that moment, *Johann* appears, armed cap-à-pie. He challenges Rudolf, overthrows him, and then, kneeling before the Emperor, avows himself a priest who has broken his vows and shed blood. The Emperor declares that God has acted through him, hints that the Pope can absolve him from his vows, and so brings all to a happy end.

It cannot be said that the situations in this libretto are new. Most of them have been used before in some form or other, and at least two are almost copies. Thus the scene in which the Page enters the Countess's chamber has a strong relationship to that at the close of the Garden Act in "Faust," while the duel scene is taken bodily from Sir Walter Scott. Setting this objection aside, the libretto appears to us a good one. Its interest is cumulative, its situations are varied, and its motives are powerful.

Turning to the music and taking a general view of its construction, we find a somewhat closer adherence to what may be called classic form than is now common. M. Joncières' "unit" is not so much a scene as a "number"—a song, for instance, or a concerted piece. Hence we have airs, &c., which are distinct compositions with a beginning, a middle, and an end, like "Dalla sua pace" in "Don Giovanni." The composer has probably been told that in this he is old-fashioned, but we shall not follow suit. To us a distinctive recommendation of the opera is these set pieces, which do not interfere with dramatic development and are not thrust in for their own sake. Where action prevails, and a situation has to be carried out as in a play, M. Joncières is careful to subordinate his music to that primary consideration, but when a fair opportunity for a full expression of sentiment occurs he uses it in a formal musical manner, and he is unquestionably right. The composer writes throughout with great clearness of method and directness of expression. He goes straight to the mark in the frankest manner, always using the human voice as his chief instrument for the expression of human feeling. Not that the orchestra is unduly neglected. Judging from the pianoforte score it is well employed, but kept in its proper place as the background of the musical picture. Furthermore, the composer avoids unnecessary difficulties, tending to confuse and distract. If his end can be gained by simple means he uses no other, and the effect in almost every case is to justify this course. His harmonic method is free, and he does not hesitate to employ the boldest transitions; as a rule, however, he subordinates all considerations of this kind to a frank belief in the superior claims of melody. That M. Joncières is a facile inventor of tune can hardly be said. His melodies do not often bear the stamp of high originality, but there are plenty of them, and they are

expressive, appropriate, and good. These, aided by the clearness and directness of treatment before pointed out, make close attention to the opera easy and agreeable. There are many numbers upon which we should like to dwell, particularly the duets for the lovers, a Saracenic song sung by the *Page*, the airs of *Rudolf*, and the very pretty ballet music. The Finale to the first Act is also worth consideration as a well-built and effective *ensemble*. But the remarks already made will suffice for the present, and answer their end if they secure attention for what we take to be, as operas now go, a superior work. Mr. Carl Rosa should consider the claims of "Johann von Lothringen," particularly as it presents a happy compromise between the classic and modern methods, and by combining the advantages of each, appeals equally to divergent tastes.

Harmonie et Mélodie. Par Camille Saint-Saëns, de l'Institut. [Paris: Calmann Lévy.]

M. SAINT-SAËNS has been so roundly assailed by some of his critics as a renegade in the matter of Wagner, that the present work is destined in part to fulfil the purpose of a musical *apologia pro vita sua*. It is in the main however a collection of papers chosen at random from his contributions to musical journalism at different periods, treating of a variety of topics with that mixture of incisiveness and lucidity which is the envy and despair of the English critic who takes the trouble of comparing his work with that of his Gallic brethren. A book such as that before us, written by a thorough musician, who is at the same time a cultivated man and a charming writer, only serves to accentuate the absence of such literature on this side of the channel. No one need be alarmed by the title of M. Saint-Saëns's book, for though he writes with a thorough knowledge of his subject, he never soars beyond the capacity of an intelligent amateur. The modern public, as the author tells us in his lively preface, has an insatiable curiosity to learn the views of artists, and if the latter are disinclined to publish them, the public kindly supplies the deficiency by the exercise of its inventive powers. Hence the growth of legends which die hard. M. Saint-Saëns assures us he is not sanguine enough to hope to overthrow these fables, but is merely desirous of addressing himself to those few ill-regulated minds who prefer veracious to legendary truth. With regard to his alleged change of front towards Wagner, he points out that in reality not he himself, but the situation has changed. Formerly, when Wagner's works were the object of indiscriminate abuse, he ranged himself on the side of Art against the onslaughts of the Philistines. Now he has chosen the appreciatively critical as opposed to the indiscriminately laudatory attitude, and *hinc illæ lacrimæ*. The uncompromising Wagnerian will not hear of such a thing. It must be all or nothing. "One may change one's mind about Beethoven, or Mozart, but about Wagner—no, it is a crime or rather a sacrilege. We have no longer Art but Religion to deal with." While disclaiming all intention of dealing in detail with the growth and tendency of Wagner's genius, he thus tersely summarises his view of the matter: "The disdain for *carrure* (an untranslatable word) which did not exist in his first works, shows itself first as an emancipating influence only to develop gradually towards the close into a license destructive of all form and balance. Wagner is continually drawn on by that characteristic German anxiety to outrun reality; accordingly, in his instrumentation, he has freely availed himself of impracticable passages which can only be executed approximately correctly. The *Feuerzauber* in the "Walkyries" is the triumph of this process. The result is very fine, but is it not dangerous to accustom executants to this sort of work? This method of approximation easily becomes a habit. In certain theatres where Wagner's repertory is often performed, the orchestra plays out of tune and singers sing out of tune, but no one minds; executants and auditors alike have got their ears demoralised." The recourse which Wagner at different times and in different works has had to widely divergent methods is met by his disciples, as M. Saint-Saëns points out, with a simple statement that it was his sovereign will and pleasure—*set pro ratione voluntas*. And in this explanation he readily acquiesces, being above all things in favour of the liberty of art and of genius. It is only when, as a critic, he seeks to apply the maxim to his own advan-

tage that an outcry is raised. We must refer our readers to his own pages for the scathing remarks upon the pretentious ignorance of certain Wagnerian coteries which are characterised not by a genuine love of art, so much as by a sectarian bigotry. An avowed eclectic, M. Saint-Saëns, as he puts it, can not unmake his nature or renounce his French standpoint, and his introduction concludes with some weighty words on the paralysing effect of the Wagnerian *propaganda* in France, words which are full of point to English readers:—"Young musicians, if you would do anything, remain Frenchmen! Be yourselves, of your time and your country. What is shown you as the future, has already become the past. The future is with you. Unluckily, as I said above, there is no art without a public, and the public is escaping from you. The praises of Italian and German art have been so loudly sung in its ears for half a century that it does not believe in French art. Announce the performance of a foreign opera and it will rush to hear it . . . but let works like 'Faust' and 'Carmen' appear, and it will wait until the universe has acclaimed them." So too, he adds, in spite of the worldwide fame of their theatre, its superiority is called in question, and Frenchmen are bidden to take lessons in the drama from Germany by—Frenchmen. This sort of patriotism he happily compares to that of the Trojans who hauled the wooden horse into Troy, and "gaily toiled at the destruction of their fatherland." The last words of the introduction are also worthy of citation—"I admire the works of Richard Wagner profoundly, in spite of their eccentricity. They are masterly and powerful; that is enough for me. But I have never belonged, I do not belong, and I never shall belong to the Wagnerian religion." The first paper, from which the collection takes its name, is full of sound criticism, and contains one especially admirable passage, which we cannot forego the pleasure of laying before our readers. The author is contending against the view that music is merely an instrument of physical pleasure, and supports his argument in the following felicitous way. "You know the 'Pastoral' Symphony; you have heard that peasants' dance which gradually works up into a mad giddy whirl. At the height of the dance all abruptly stops, and, without any sort of transition, the violoncellos give out, *pianissimo*, a note alien to the tonality. This note, which one hardly hears, is like the spreading of a black veil, it is the shadow of relentless fate appearing in the midst of a festival, an ineffable anguish which none can escape. From the point of view of the ear and its physical enjoyment, even from the point of view of cold common sense, this note is absurd, for it destroys the tonality and the logical development of the piece. Nevertheless that note is sublime. It addresses itself neither to the ear which likes to be caressed, nor to that purblind reason which feeds on phrases as regular as a geometrical diagram. There is therefore something in the art of sounds which traverses the ear like a porch, the reason like a vestibule, and goes farther still." That there is a physical pleasure in hearing music M. Saint-Saëns does not deny, but he points out that only inferior organisations and uncivilised races are unable to feel more than this physical satisfaction.

In the latter part of this essay the author shows how the French public have been at the mercy of literary men in the matter of musical criticism, and gives some amusing specimens of the dogmatic assertions of men of letters in regard to an art which, according to M. Saint-Saëns, they instinctively detest. But against this ignorant prejudice, as illustrated by remarks of De Musset, Diderot, and Augustin Thierry, we feel certain it would be easy to set scores of instances of kindlier and more affectionate references to music in literature. Still, M. Saint-Saëns has deserved well in exposing the injustice and ignorance of these dogmatic and captious criticisms, and hackneyed appeals to composers to be simple, easy to understand, and melodious. "They have striven hard to spread the notion that harmony is the product of reflection and of science, and that inspiration has nothing to do with it. How then is it that the men of genius who invent lovely melodies are also the only writers who invent lovely harmonies, and that it never occurred to any mediocre and learned professor to write the *oro supplex et acclinis* of Mozart's Requiem, which is nothing but a succession of chords?"

A genial article upon the performances of the "Ring of the Nibelungen" at Bayreuth in 1876 is prefaced by some general criticisms upon Wagner and his works, from which we extract the following anecdote:—"I witnessed one day a truly curious scene between the master and a charming lady, a writer of great talent and a thorough-going Wagnerian. This lady besought the master to play for her on the piano an unheard-of and indescribable chord which she had discovered in the score of "Siegfried"—"O master, master, that chord!" "Why, my dear child," answered the master, smiling good-humouredly, 'it is simply the chord of E flat; you can play it as well as I can.' "O master, master, I beg of you, THAT CHORD!!!" Of the Bayreuth Theatre, the disposition of the orchestra, and the execution of the work, M. Saint-Saëns speaks in the warmest and most enthusiastic terms, for if he excels in trenchant criticism, he also knows how to pay compliments in the handsomest and most unreserved fashion. Witness the following tribute to the merits of the Birmingham Festival Choir:—"Tunefulness, correctness of time and rhythm, delicacy of light and shade, charm of sonority—all these qualities are united in this wonderful choir. If the individuals who sing thus are not musicians, they achieve no less than they could if they were the best musicians in the world." As a proof of the catholicity of the author's taste, we may notice that his admiration for Liszt's compositions does not hinder him from according hearty recognition to Offenbach, to whom he allows "great fertility, the gift of melody, harmony of occasional distinction, a great deal of cleverness and invention, and a remarkable dramatic ability." But there is no uncertainty in his general verdict upon Offenbach's influence. "Without being a great musician, Offenbach was a great musical personality. His influence upon the taste of his epoch has been profound—disproportionate to the value of his works. . . . When one notices the worldwide importance operetta has asserted for itself, one seems to be witnessing a vast attack of madness in the human race, an outrageous dance led by the Mephistopheles of Humberg, the worker of decay. Operetta has done its best to dwarf and degrade everything, and it has succeeded, nay, it has gone still further; it has implanted in the universe the taste, the desire, almost the passion for all that is mean and low. . . . Assuredly the illustrious founder of operetta never had an inkling of its lofty future, and one cannot with any show of justice maintain that he coldly meditated and deliberately prepared his disastrous work." A short but excellent paper on "Poetry and Music," contains some admirable remarks on the setting of words to music. He shows how the old French Opera, from Lully to Gluck, was founded upon declamation, the musical accent never conflicting with that of the words, but that a contempt for scansion set in amongst the musicians of the last generation, followed in turn by a wholesome reaction under M. Gounod. "It is not one of his least merits to have recalled us to the great traditions of the past by basing his vocal music upon correct declamation." The false rhythms of *opéra bouffe*, M. Saint-Saëns traces to Offenbach, who instinctively applied German accent to French words, as he proves by quotations. This dislocation was taken for originality and faithfully reproduced by his successors. And yet with great impartiality, M. Saint-Saëns draws from the writings of a writer of this same school a most valuable illustration of the opportunities afforded by music for the reintroduction of the characteristic rhythms of classical poetry. To the instance quoted on p. 263 we can add another, where, in M. Gounod's "Redemption," the words *unrésistant*, *incomplaining*, are treated as anapests, with a most charming effect. Another short but interesting paper, entitled "Le Répertoire," deals in effective fashion with the system of cuts, alterations, and mutilations. We seem to be listening to Berlioz when we read the following passage, with which we must take leave of this charming volume for the present:—"The public, when it is present at the performance of an opera, ingenuously believes that it is being executed in its integrity. It has no notion of all the mediums, more or less transparent, which are interposed between it, the public, and the thought of the author. This thought for the great part is only presented in a veiled and unrecognisable form; it often does not even

appear at all, as so frequently happens in the case of barbarous 'cuts,' regular mutilations which ought to be forbidden by law. 'That which is cut out is never hissed,' they say, and cut it accordingly without reflecting that what is cut is never applauded either."

La Musique au Pays de Brouillards. Etude humoristique et anecdotique de l'état actuel de la Musique en Angleterre, par Felix Rémo.

[Paris: Chez tous les Libraires.]

It is not the fault of the strangers within our gates if we do not know what they think of us. These gentlemen speak with perfect frankness, and so season the dish of hard facts with the spice of amusing blunders that it is impossible to be angry. But, for that matter, anger does not enter into the mind of an Englishman when his nation is satirised. He rather likes the process than otherwise, perhaps because it is so pleasant to fit the cap upon the heads of his friends and neighbours. For the same reason he loves denunciatory sermons. The most recent of our candid foreign critics is a gentleman calling himself Felix Rémo—evidently a musical artist of long residence among us, and one who knows a good deal about his subject, though he has not yet learned to separate the wheat of truth from the tares of error. Sooth to say, M. Rémo makes many blunders, not the least serious being those in which it is clear that he has looked at persons and things through a medium destructive of their true proportions, making the insignificant appear great. Nevertheless, the book is not without its uses as a reflector, and even where it distorts it provokes to healthy laughter.

M. Rémo treats his theme in three grand divisions, devoting the first to amateurs, whom he satirises in ten chapters. Our critic is very hard upon the amateurs, and does not always keep himself within the limits of good taste. These are clearly overstepped when private individuals—private as regards music—are referred to in uncomplimentary terms. Even the Queen does not escape. He thinks the young Princesses of Wales are being taught the piano badly by people who bow respectfully before the false notes of Royalty, and he opines that Madame Napoleone Voarino should be engaged instead. Madame Voarino appears to be one of our author's friends. Naturally, M. Rémo has much to say about the Duke of Edinburgh; he insists that the Duke of Connaught studies the side drum, and declares that Prince Henry of Battenberg once held a violin at a Passion Play performance in Bayreuth! So history is made. Our social arrangements with regard to Sunday music come in for M. Rémo's most scathing remarks, though it is admitted that we are improving. About our drawing-room music he has funny things to say, and he smites the amateurs even as Samuel smote the Amalekites. In his invectives against our system, or no system, of musical education, there is an unpleasant amount of truth. He represents it as an organised hypocrisy, intended to deceive by parading merely superficial acquirements. The chapter on our "musical prejudices" may fairly be described as more amusing than true. It is not even consistent with M. Rémo himself, for in one place he describes us as preferring foreign artists, and in another as setting ourselves before all the world. An almost ludicrous sequel to this is the chapter on amateur composers. He admits that some of these really write their own music, and mentions several names not hitherto blazoned forth as representative. We do not for a moment doubt that Miss Louisa Vance, Miss Frances Reed, Miss Alice Sheppard, Mrs. Colquhoun, and Mrs. Bristowe deserve everything said in their favour, and the public should be thankful for learning of their existence, as well as that of Major John Gollop, Colonel Douglas, and Mr. Batoon. Amateur orchestras and street music next pass in review, and are treated in the "touch and go" style peculiar to our foreign censors, who seem to regard the exercise of their vocation in the light of a farcical performance—which indeed it is—primarily designed to raise a laugh.

No fewer than twenty-five chapters are included in the second division, which deals with professional musicians. Professional education, we are told, is in a bad way. There are serious academies and others described as simple speculations; even the serious ones being established and

worked on wrong principles. The Royal Academy takes in everybody that comes with sufficient money, and so on, and so on. As for the Guildhall School of Music, our author seems to owe it a special grudge, and pours a stream of satire upon its devoted head. The aldermen do not escape, but are represented as looking at the School from the top of a majestic stomach, and saying: "We have the greatest music academy in the world. We have 3,000 pupils. Boston has only 2,000; Paris, 670; the German Conservatories from 200 to 600; the Royal Academy 550, and the Royal College 160. We have the greatest school in the world!" Then they take a pinch of snuff and go back to gormandising. We would willingly amuse our readers with M. Rémo's lively, sometimes ill-natured, remarks upon professors, scholars, testimonials, degrees, and artists. Touching the last-named he bestows kicks and compliments on principles difficult to understand. Madame Liebhart and Mlle. Enequist are praised along with "Mr. Stanley (*sic*), the baritone," "le beau Maas," and Lloyd, "whom it is an infinite pleasure to hear." Cummings is a "very fine singer," so is Bernard Lane; Shakespeare is a "great favourite"; and George Cox, the true English *ténor-léger*. In this higgledy-piggledy manner does M. Rémo scatter his favours. Composers, foreign professors, concerts, concert-tours, theatre-music, minstrels, and music-halls next pass in entertaining review, and so on into the third division, where biographical sketches are given of such musical luminaries as Madame Hughes-Paltzer, Madame Friggeri, Edward Calm, Ivan Caryll, and Gina Fitzgerald, whoever they may be.

With all its inaccuracies and bad taste, the book should be read. M. Rémo is shrewd, if not always well informed, and he puts his finger on a good many weak points in our musical system.

The Church Organist. By Charles Collin. Books IV. to VIII. [Novello, Ewer and Co.]

It is nearly twenty years since the earlier books of M. Charles Collin's organ compositions were published, and organists had probably given up all hope of any further instalments. However, here are five more books, the contents of the last two being published for the first time in any country. The composer is organist of the Cathedral of St. Brieu, and his works are mostly for the church, including three Cantatas, Litanies, Motets, &c. Those English organists who entertain strong convictions that music written for the king of instruments should be stately and dignified, and who, therefore, barely tolerate Wily and Batiste, will not find the element of frivolity in M. Collin's pieces. The nationality of the composer betrays itself frequently in melodic turns and figures of accompaniment, but the work is equally divided between the two hands, and the pedal part is something more than a series of staccato, isolated notes like the bass of a waltz or a polka. It would occupy too much space to speak in detail of the contents of the five books now before us. Among the most attractive pieces are a Grand Chœur in C, in Book 4; an Allegretto in A, and an Allegro-Fanfare in G, in Book 6; a March in D, in Book 7; and an elaborate Te Deum in Book 8.

Richard Wagner: Entwürfe, Gedanken, Fragmente. Aus nachgelassenen Papieren Zusammenge stellt.

[Leipzig: Breitkopf und Härtel, 1885.]

THOSE—and their number is doubtless considerable—who may be desirous of obtaining a glimpse at the mental laboratory of Richard Wagner will find their curiosity gratified in the pages of this volume. It presents a collection of all the chips, however slight, which could be gathered from the workshop of an ever-active mind, including the fragment of an essay, "Ueber das Weibliche im Menschlichen" (On the feminine element in the progress of Humanity), upon which his pen had been engaged within two days of the time when the hand that had so often wielded it to undying purpose was finally stayed. They are memoranda, for the greater part, hastily jotted down ideas, many of which form the basis of, or have been utilised in, the master's subsequent publications. But who shall say how much or how little of these mere fragments is worth preserving, or which of them may or may not prove eventually of some importance, when the life and

work of this remarkable man of genius shall come to be ultimately gauged at their true significance? Although, therefore, the present volume adds but little to our previous acquaintance with the poet-composer's æsthetic principles and literary personality, we think that Messrs. Breitkopf and Härtel have acted at once judiciously and in a commendable spirit of reverence in publishing it. Among the more finished sketches contained therein, the brief commentaries to the preludes of "Die Meistersinger" (third act), "Tristan und Isolde," and "Parsifal" will no doubt command general interest. There is also the faint outline of a music-drama, "Die Sieger" (dated May, 1856), founded upon a subject from Hindoo mythology, and regarding which various reports had obtained currency during the last few years of the master's life. The compiler of the elaborate index attached to this posthumous publication has done his work admirably, every single paragraph being here registered, and, where possible, referred to volume and page of the previously published writings in which the respective subject or idea may be found enlarged upon. Those readers, however, who may not have either the time or the inclination to wade through the not unfrequently tedious and abstruse pages of the ten *tomies* comprising the literary labour of Richard Wagner, will, in glancing through the present supplement thereto, gain a tolerably clear insight into the astounding fertility of his intellect and the ideality of his aspirations.

The Tournament. A Dramatic Cantata for Soli, Chorus, and Orchestra. Libretto by Walter Spinney; Music by John Storer, Mus. Bac., Oxon. [Novello, Ewer and Co.]

THE composer of this Cantata has chosen a subject which lends itself well to musical setting, the "Argument" being thus stated: "Mellett, the eldest daughter of Peverell, the Lord of Whittington, declared she would marry no one but a knight who had distinguished himself by his prowess in the field. Her father, admiring her spirit, proclaimed a tournament at Peverell's Place, in the Peke," to which all young men of noble birth were invited to enter the lists, and make trial of their skill and valour. The prize was Mellett as a wife, together with the castle and domain of Whittington as her dower. Amongst the competitors was a knight of Lorraine, with a maiden shield of silver, and a peacock for a crest. This unknown knight won the fair Mellett, after vanquishing a Knight of Burgundy and a Prince of Scotland." Here is a little Drama, the incidents of which, fairly versified by Mr. Spinney, have received an effective musical colouring from Mr. Storer. No doubt the instrumentation is absolutely essential for the full realisation of the composer's intention, but as an unpretentious drawing-room Cantata, with pianoforte accompaniment, we may commend it to the notice of amateurs. Opening with a proclamation from the Herald, followed by a chorus of martial character, we have a Recitative and Air for the heroine, alternating between A major and minor, and containing some extremely melodious phrases, always well and appropriately accompanied. This is followed by a stirring bass song in A minor, a somewhat conventional short March, with chorus of Armourers and attendant Maidens—including some excellent dramatic points—a Recitative and Air for the Herald, and a chorus descriptive of the Tournament, in which the unknown knight vanquishes his formidable antagonists. A placid and attractive Trio, which succeeds this, contrasts well with the preceding chorus, and deserves warm praise not only for its vocal merits, but for the effective weaving in of the accompaniment. The final chorus fairly serves the purpose of bringing the work to a satisfactory termination. Without aiming high in the composition of this Cantata, Mr. Storer has supplied us with a work which, whilst it will certainly please every amateur, cannot fail to be regarded with favour by more exacting critics.

There be none of Beauty's Daughters. Song. Words by Lord Byron. Music by Maude Valérie White.

[Tito di Gio. Ricordi.]

THERE is always something interesting in the vocal compositions of Miss White; for, never having cultivated the "pretty song" style of writing, we know that her appeals are to an artistic ear, and that her work is a spontaneous musical colouring of the words, for voice and

pianoforte. Byron's poetry has tempted many composers before, but the setting now before us is one of the most sympathetic we have seen. Commencing with a symphony in D minor, the arpeggios which accompany the melody are carried on when the voice begins, an unexpected change of key giving much effect to the text. The long holding D for the voice (treated as the fifth of the chord of G minor), with the final phrase in the original key, on the words "and the lulled winds seem dreaming," may be cited as really beautiful points in a highly meritorious song.

Flow down, cold rivulet. Trio for female voices. Poetry by Lord Tennyson. Composed by Luard Selby.

Morning Hymn. Chorus of Priestesses from the Opera "La Vestale." English version by the Rev. Dr. Troutbeck. Music by Spontini.

Quiet Hours. Trio for female voices. Poetry by E. Saxby. Composed by R. B. Addison.

[Novello, Ewer and Co.]

THESE three pieces are published in Novello's Collection of Trios, Quartets, &c., for female voices, and will be welcome additions to the store of such compositions especially suited for drawing-room performance. Mr. Selby's Trio, if somewhat overlaid in the accompaniment, is well written, effective, and sympathetic with the words in the voice parts. Spontini's Chorus from "La Vestale" is so full of dramatic feeling as to need no recommendation on our part. A good pianist will be required to do full justice to the intention of the composer; and something more than the correct singing of the notes is demanded from the singers. In its way, it is a perfect little gem. "Quiet Hours" is a good specimen of an unpretentious Trio. The words are happily expressed throughout, and the flowing accompaniment brightens, without interfering with, the voices. Mr. Addison has evidently been trained in a good school.

Barsarole. From the Fourth Concerto of Sterndale Bennett. Arranged for the organ by E. M. Lott.

[E. Ashdown.]

THIS lovely movement has long been a favourite with organists, and no doubt Mr. Lott thinks there is room for another arrangement. He has carried out his task in an artistic spirit on the whole, though in a few matters of detail there is room for question. The use of the high F on the pedals (a note not always to be found) in the principal subject is objectionable, and on how many organs will Mr. Lott find an 8-foot trumpet on the pedals?

Ten Songs for Children. Written by Edward Oxenford and Henry Hersee. Composed by Carl Reinecke.

[Forsyth Brothers.]

THE melodious flow of the verses of these songs fits them admirably for simple musical setting, and it need scarcely be said that Herr Reinecke, in contributing his share to this "Children's Offering," has proved himself a true friend to the little vocalists for whom he writes. No. 2, "The Five"; No. 3, "Where are you going, my pretty maid?"; No. 6, "Ding dong, bell!"; No. 9, "The Birthday congratulations!"; and No. 10, "The Sleigh Ride in the Room"—with the attractive *glissando* passages for pianoforte—may be especially commended. The accompaniments offer no difficulties, even to very young pianists.

Queen of the May. Cantata for ladies' voices. Composed by Alfred J. Caldicott, Mus. Bac., Cantab.

[Weekes and Co.]

THE subject of this Cantata is sufficiently explained by its title; and although the incident has so often been treated both by poets and musicians, Mr. Caldicott's setting has every right to take a high place, not only by its simple melodiousness, but by the truly artistic feeling which asserts itself, without obtrusion, throughout the work. We do not know whether the composer is responsible for the words, but we may say that they flow smoothly enough for the unpretending music to which they are wedded, although we could wish that in some parts they were a little less conventional. Neither in the vocal nor the instrumental part will the powers of the executants be much taxed; but in drawing-room Cantatas, especially for ladies' voices, this can be scarcely considered an objection; and in proof that

the composer has endeavoured to meet any difficulty which may stand in the way of a performance of the Cantata by amateurs, he tells us that if, in the opening chorus, three voice parts cannot be procured, the lower part may be omitted. The little song "Tis even so," the duet "How quickly doth the daylight fade," the Processional March and Chorus, and the Finale, "Round the Maypole," may be cited as good specimens of the simple and pleasing style of the work, which we conscientiously recommend for small gatherings, where there may be some desire to escape the gushingly sentimental or mournful vocal effusions which too often form the *répertoire* of a "musical evening."

O Lady, leave thy silken thread. Trio for female voices. Words by Thomas Hood. Music by Stephen Kemp.

[Stanley Lucas, Weber and Co.]

THIS is one of the most graceful little part-songs we have seen for some time, and will certainly prove most acceptable to female singers who can do justice to its merits. The melodious flow of the voice parts (with here and there some effective passages of imitation) most sympathetically colours Hood's charming verses, which indeed are in themselves instinct with musical feeling. The change from E into C major at the *poco meno mosso* may be cited as one amongst many points worthy of praise.

Album of Six Songs. Composed by Whewall Bowling. [Marriott and Williams.]

THESE six songs so evidently evince not only a decided feeling for melody in their composer (whose name is new to us), but a desire to escape from the ordinary groove of pretty song writing, that we may conscientiously recommend them to the attention of vocalists. We cannot altogether acquit Mr. Bowling from the charge of occasionally degenerating into ungraceful phrasing in the voice part in order to persevere with a figure in the accompaniment, but these figures are generally abstractedly attractive; and it is by no means easy to write a perfect song for voice and pianoforte where both shall be indissolubly united. No. 1, "Come thou to me" (words by Elizabeth H. Whiteman); No. 2, "From afar" (words by "A. M. H."); No. 4, "My tears are mine alone" (words by Aubrey de Vere), and No. 6, "Farewell" (words by Heber) are, in our opinion, the most spontaneous compositions of the set; Nos. 1 and 4 being especially sympathetic with the verses.

Over the sea our galleys went. Chorus for Male Voices. Words by Robert Browning. Music by Ethel Harraden.

[C. Jefferys.]

IF well sung, this composition could not fail to prove successful; but Miss Harraden has been somewhat unmerciful in her vocal writing, and should not, therefore, complain if her very clever musical ideas are not satisfactorily realised. We are, indeed, very much pleased with many points in this work, and shall be glad again to meet with so promising a composer in choral music somewhat more grateful to the singers.

Evening Service in D. By Matthew Kingston.

[Birmingham: Rogers and Priestley.]

THIS is an extremely meritorious setting of the Magnificat and Nunc dimittis, being at once musicianly, pleasing, and unpretentious. Though some of the progressions, both of melody and harmony, have a modern flavour, the general style is church-like and refined. The service is within the means of parish choirs, and at the same time quite worthy of performance in a cathedral.

In Shadowland. Song. Poetry by Rea.

Don't forget me. Song. Written by Helen Marion Burnside. Composed by Ciro Pinsuti.

[Robert Cocks and Co.]

WE know not why these songs are sent to us for review, as for years they have been favourites; but it is never too late to say a word of praise upon really good music; and certainly to both the compositions we can accord unqualified commendation. The first one, "Shadowland," is somewhat gloomy; but drawing-room audiences like gloominess in vocal music, and this quality, therefore, will be no bar to the popularity of an attractive and thoroughly artistic song. "Don't forget me" is just one of those

simple ballads which haunt the memory and make us believe in the eloquence of that style of writing of which our countryman, Balfe, produced so many excellent specimens, and which so few of his successors have continued. By the publication of any number of songs as good as the one before us, Signor Pinsuti need not fear that he will wear out his welcome.

Mon Bijou. Caprice pour Piano. Par Carl Bohm.
[Edwin Ashdown.]

So unpretentious and graceful a little sketch as "Mon Bijou" will be welcomed not only by listeners, but by teachers who are desirous that their pupils shall enjoy a little "light refreshment" after the more solid fare upon which they should be musically nourished. The principal theme is appropriately light and melodious, and the passages lie well under the fingers.

Two Andantes for the Organ. By Battison Haynes.
Op. 14.
[Leipzig: Kistner. London: Novello, Ewer and Co.]

THE high level of excellence reached in the previous organ works of Mr. Haynes is well sustained in these *Andantes*, which are well-developed movements, not mere trifles such as any ordinary player could improvise. The first, in D flat, is very German in character; and the second, in B flat, 3-8 time, is the more attractive and melodious of the two.

Sonatina, No. 2, in C. By Arthur B. Plant.
[Weekes and Co.]

THE author of this composition has been unduly modest in terming it a *Sonatina*, as it consists of three movements of fair dimensions. Of these the first is the most satisfactory, alike in subject-matter and treatment, being written in a broad and vigorous style without any excessive technical difficulties. The *Andante con moto* is pleasing, but the *Fughetta* is somewhat feeble as a finale.

FOREIGN NOTES.

THE Paris correspondent of the *Times* writes, under date the 20th ult.:—"The Opéra Comique, the theatre to which is chiefly confided the representation of works of the essentially French kind wherefrom the house takes its name, and which for that very reason is subsidised, reproduced yesterday with great success "Zampa," a comic opera by Hérold, played fifty-four years ago, and which reached its 554th representation. The interest of the performance lay in the rôle of *Zampa*, the pirate, played by the celebrated baritone Maurel. He performed the part in a very lively and original manner, and secured a real triumph in the air of the second act, "Il faut céder à mes lois," which he gave with the ability of a great musician and great actor. It is said that Cholet, who created this part in 1831, and who is now eighty-six years of age, was present in a *baig-noire* at this brilliant representation. There was another triumph for the orchestra, which Danbé conducted admirably, and which was applauded for ten minutes after the brilliant execution of the overture—one of the prettiest of the French school. The piece is very elegantly got up. The theatre was crowded by a select audience, and the revival was quite a success."

We also extract the following from a correspondence of the *Daily Telegraph*, dated January 21:—"Great enthusiasm was displayed last night in the Salle Erard, where Herr Joachim gave the first of two private Concerts. The room was very well filled by all the most eminent professional and *dilettante* musicians in Paris, although very little previous notice had been given of the Concert, and the seats were 20 francs each. Such was the prodigious effect produced by Herr Joachim's playing that the audience were wild with delight. Seriously, I have never, in the experience of a quarter of a century, witnessed such enthusiasm at the playing of any soloist. . . . Herr Joachim is to play at the Châtelet next Sunday, and at his own Concert on the following evening." The programme of the Concert above referred to included Beethoven's Quartet in E minor, Schumann's Quartet in A major, and, amongst the solo pieces by the concert-giver, Bach's

"Chaconne," and a selection from Brahms's "Hungarian Dances."

M. Gounod is engaged upon the composition of an Oratorio entitled "Jeanne d'Arc," which is to be first produced in the Cathedral of Rheims.

On the occasion of the recent third repetition of M. Massenet's new opera "Le Cid," at the Paris Grand Opéra, the receipts amounted to 22,000 francs, the highest figure on record at that establishment.

The most conflicting rumours prevail in Continental journals concerning the already so much talked about new opera by Verdi. According to the information of some of our contemporaries, "Iago" is to be positively produced, during the present season, at the Paris Grand Opéra, while the journal *Le Temps* as positively asserts that the work has been preserved for La Scala, of Milan, to be brought out in the *stagione* of 1887. At the same time, we are informed, from another quarter, that the veteran Maestro has favoured some of his intimate friends with a sight of the complete score of the new work, adding that he should never allow it to be performed in public. Upon being asked the reason why, then, he had written it at all, Verdi is said to have replied, laconically, "Per mio diletto" (for my personal enjoyment). We would fain hope that the last quoted report, as far as the Maestro's dictum is concerned, will prove incorrect; but in the presence of so many divergent statements, we may well ask, in the words of Donna Anna, in Mozart's opera: *A chi si credera?*

The Italian Maestro Pietro Pinelli has been inspired to the composition of three Symphonies by the study of Dante's "Divina Commedia," and of Milton's "Paradise Lost." Under the collective title of "Dante and Milton," the works are to be shortly produced at Brescia.

Auber's graceful opera, "Fra Diavolo," written in 1830, appears to meet with a somewhat tardy recognition in Italy. At the Nicolini Theatre, of Florence, the work has lately been performed twenty times in succession, and continues to attract large audiences.

A correspondent writes to us from Rome:—"At an Invitation Concert of the German Club here on Saturday (16th ult.), when the performers were pupils of Liszt, the Abbé was prevailed upon to play a pianoforte solo, amidst tremendous enthusiasm. The Maestro was also present yesterday afternoon (18th ult.) at an Organ Recital given on the fine organ of the American Church. The programme consisted chiefly of compositions by Liszt, who expressed himself much pleased with the performance."

We hear from Florence of Signor Ciro Pinsuti's opera "Margherita" having been produced there for the first time at the Pergola Theatre, on the 16th ult., before a numerous audience. The work was very well received.

Mr. William Nicholl, a young English tenor, who gained the Parepa Rosa gold medal at the Royal Academy of Music in June last, and who is just now pursuing his studies under Signor Vannuccini, at Florence, gave a very successful first Concert in that town on the 12th ult. High praise is bestowed upon his performance in some of the local journals. Mr. Nicholl will, we understand, shortly return to this country.

An exhibition of antique musical instruments is shortly to be opened at the museum of Milan, and a series of Historical Concerts are to be given in connection therewith.

Signor Marchetti's new Opera, "Don Giovanni d'Austria," has met with brilliant success at the Teatro Costanzi, of Rome, the composer being called before the curtain no less than thirty times, and several numbers were redemanded.

The Carnival Season was inaugurated at leading Italian theatres with the following operatic works—viz., at the Apollo, of Rome, with "Aida"; at the Scala, of Milan, with "Carmen"; at the San Carlo, of Naples, with "Mefistofele"; at the Carlo Felice, of Genoa, with "Aida"; at the Regio, of Turin, with "La Juive"; at the Pergola, of Florence, with "Mignon"; at the Fenice, of Venice, with "Aida"; and at the Regio, of Parma, and the Politeama, of Palermo, with "Gioconda."

Twenty-eight new operas and operettas by native composers have been brought out in Italy during the year 1885.

WE hear from Munich of a most magnificent representation, given recently at the Hof-Theater, of Wagner's Tetralogy "Der Ring des Nibelungen." The Bavarian capital, it appears, is at present the only town in the Fatherland where the gigantic work has been placed permanently upon the operatic *répertoire* in its entirety.

The Royal Opera of Berlin brought out on New Year's Eve last, a German version of Poise's two act comic opera "La Surprise de l'amour" under the title of "Toni's Schatz." The public seems to have received this novelty with complete indifference, while the Berlin musical press considers the work to be a flimsy production, and wonders how the Intendant-General, Herr Von Hülsen, could have preferred it to several native masterpieces of comic opera which, like Peter Cornelius's "Barber of Bagdad," have never yet been presented to the audience of the leading operatic stage of the capital.

The newly founded Liszt Society of Leipzig announces a series of five vocal and instrumental Concerts to extend over the months of January to April, and for which a number of eminent artists have been engaged, assisted by the Academical Gesangverein "Arion." Notwithstanding the artistic importance of the undertaking, the subscription price for the series has been fixed as low as five marks, the Concerts being held at the Old Gewandhaus.

A highly successful performance is reported last month from Freiburg, of Franz Liszt's Oratorio "St. Elizabeth," under the able conductorship of music-director Dimmler.

The French standard diapason is about to be introduced in the orchestra of the Dresden Hof-Theater, where the tuning of instruments is in future to be regulated by an "electric whistle" in place of the oboe which hitherto performed that office, and which, we should imagine, somewhat resents its being thereby deprived of its leading part in the preliminary business of every performance.

A "Bach Society" has just been formed at Heidelberg, for the cultivation of standard choral works for the church, with especial regard to the compositions of the master whose name the Society bears. Bach's Cantata, "Ich hatte viel Bekümmerniss," and Beethoven's "Kleine Messe" were amongst the works chosen for immediate production. Herr Wolfrum, the musical director of the Heidelberg University, is the Conductor.

A commemorative tablet is to be placed against the house, at Coblenz, in which Henriette Sontag, the once celebrated singer, first saw the light. Sontag, who was a favourite in London musical society some fifty years ago, died in Mexico in 1854.

Friedrich Schneider, the meritorious composer of oratorio, is to have a monument at his native town of Dessau, in commemoration of the centenary of his birth, which was celebrated on the 3rd ult.

A new Symphony (F major) by Eugen D'Albert, recently produced for the first time at Dresden, has met with much appreciation. The *Dresdener Nachrichten* concludes a eulogistic article on the subject with the remark:—"Great things may be looked for in the future from a composer whose early productions prove to be such decided hits." The new work is also to be performed at one of the Berlin Philharmonic Concerts, under direction of Herr Klindworth.

An interesting revival has taken place at the Hamburg Stadt-Theater in the performance of an Opera entitled "Die Franzosen vor Nizza," the libretto whereof was written by Richard Wagner for the composer, Franz Kittl, the whilom director of the Conservatoire at Prague, where the Opera was first performed with some success in 1848. The work is, however, said to be of but slight importance, and not likely to remain long in the *répertoire* of the Hamburg stage.

Herr Richard Strauss, of Munich, has been appointed successor of Dr. Hans von Bülow, in the conductorship of the famous Meiningen orchestra.

Carl Goldmark has just completed a five-act music-drama entitled "Merlin," which has been accepted for first performance at the Imperial Opera of Vienna.

Two members of the *personnel* of the Hamburg Stadt-Theater will take part in the forthcoming festival performances at Bayreuth—viz., Frau Rosa Sucher and Herr Heinrich Wiegand, both of whom will be favourably re-

membered by London amateurs, as having formed part of the excellent German company at Drury Lane, in 1882. Herr Wiegand has been engaged for the part of *Gurnemanz* in "Parsifal."

A "Salvum fac regem" from the pen of Herr Albert Becker, one of the most gifted of living German composers of sacred music, was performed at the Garrison-Kirche, of Berlin, in connection with the recent twenty-fifth anniversary of the Emperor's accession to the throne of Prussia.

The Beethoven prize of the Vienna Gesellschaft der Musikfreunde has been awarded this year to Herr Robert Fuchs for a Symphony.

Students of Goethe, and more especially the admirers of his world-famed novel, "The sufferings of young Werther," will derive some curious interest from the fact that a great grandson of the prototype of the heroine of that romance (Charlotte Buff), has just made his *début*, with conspicuous success, at the Dresden Hof-Theater, as a tenor singer. Herr Buff, whose *nom de théâtre* is Giessen, is said to have a brilliant career in store for him.

Wagner's "Götterdämmerung" is to be produced for the first time at the Dresden Hof-Theater in May next, and will be followed by a "cycle" of the poet-composer's recognised stage works, beginning with "Rienzi," and culminating in the complete representation of the "Nibelungen" Tetralogy. By this artistic deed the Hof-Theater will have effectually silenced all further reproach as to its indifference to the later productions of its former Capellmeister.

The first Concert Populaire of the new year at Brussels, on the 10th ult., was devoted exclusively to compositions by modern Russian composers. A Symphony by Borodine, a Miniature Suite by Cesar Cui, and a Serbian Fantasia by Rimsky-Korsakoff were amongst the most successful numbers, the two first-named composers being present on the occasion.

Wagner's Opera, "The Flying Dutchman," was produced for the first time in December last, at the Teatro del Liceo, of Barcelona, and met with an enthusiastic reception, which has been confirmed by subsequent repetitions of the performance. The work was sung in Italian, with a French baritone, M. Devoyod, in the *title rôle*. The same composer's "Tannhäuser" is now in course of preparation at the same theatre, which two years ago successfully produced "Lohengrin." The Liceo is one of the largest opera houses in the world.

Señor Pena y Goni, the Spanish musical *savant*, has just published a work entitled "La opera española y la musica dramática en Espana." The existing scarcity of similar works on musical subjects by Spanish writers, renders the above publication all the more interesting and important.

A new fortnightly journal was issued on January 1, at Paris, with the title of *Revue d'art Dramatique*, under the editorship of M. Edmond Stoulig.

A new Encyclopædia of Science, Art, and Literature, is shortly to be issued at Paris in twenty-five parts comprising 1,200 pages each. M. Arthur Pougin will contribute the articles relating to the Drama, and M. Henri Lavoix those concerning Music.

An interesting and highly characteristic portrait of Paganini, a faithful realisation, it is said, of the weird and fantastic outward appearance of the famous virtuoso, has just been published by Carl Simon, of Berlin. It is taken from an original drawing in the possession of the violinist, Herr Rudolph Perschky.

At Stuttgart died, on December 20, Max Seifritz, the musical director of the Hof-Theater, composer of numerous orchestral works, music to Schiller's "Jungfrau von Orleans," and choruses for male voices. He was born in 1827.

At Pesth died, on December 20, Carl Huber, professor at the Conservatorium of that town, and a composer of merit, aged fifty-seven.

The death is announced, at Paris, of Paul Baudry, the gifted painter and portraitist, whose artistic decorations of the *foyer* and other portions of the Paris Grand Opéra, entitle the event to a record in these columns.

The death is also announced, in Italy, of the Maestro Ponchielli, the most gifted of contemporary Italian composers after Verdi. For the particulars of his career, we refer our readers to our Obituary column.

SIR,
"Fau-
absolu-
to wha-
tainly
has ear-
his auc-
to, so t-
is suffi-
remark-
Duri-
visited
and wa-
manag-
during
That
sympat-
program-
conduc-
Princes-
H. Cec-
At t-
Brousil-
Scotch
attentio-
pride in
success-
If M-
perseve-
mighty
country
22, M-

SIR,
for a fe-
"The
posers,"
valuab-
theory,
under c-
curren-
an unc-
belongs
with the
second
at all,
connois-
its meri-
by the c-
they cor-
even wr-
non-de-
Mystifi-
of "Fau-
to the c-
was wor-
excessee-
in Auerl-
of impo-
would s-
with cer-
the rece-
better C-
possible
poem—1
The fir-
Oettinge-
and Prof-
of the v-
als einh-
1881),"
opinions
truth is
part by

CORRESPONDENCE.

"FAUST" AT THE LYCEUM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent, in his article last month on "Faust" at the Lyceum," writes of "the entire and absolute indifference of an English theatrical audience as to what music is played. In 'Faust' Mr. Irving has certainly deserved the thanks of musicians, though I fear he has earned something very unlike thanks from the bulk of his audience. * * * *Entr'acte* music is simply not listened to, so that the vulgarest of dance music, abominably played, is sufficient cover for conversation." The truth of these remarks must be fully admitted.

During a recent tour, in the capacity of conductor, I visited a large number of the principal provincial theatres, and was much struck with the general indifference of managers and public alike to the doings of the orchestra during the *entr'acte*.

That, however, it is possible for a manager to enlist the sympathy of the public to this not unimportant part of his programme, is more than proved nightly at the excellently conducted Theatre Royal, Edinburgh, and also at the Royal Princess's, Glasgow, both under the management of Mr. H. Cecil Beryl.

At these theatres respectively, Mr. Poyser and Herr Brousil direct performances of classical *entr'acte* music, and Scotch theatre-goers fully show their appreciation by close attention and hearty applause. Mr. Beryl takes a personal pride in his orchestras, and is to be congratulated on his success.

If Mr. Irving and other London managers continue to persevere in the same direction, the theatre will give a mighty impulse to the progress of orchestral music in this country.—Yours truly,

22, Maude Grove, S.W.

CHURCHILL SIDLEY.

CORDER'S "FAUST LEGEND."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you give me space in your esteemed columns for a few words in regard to Mr. F. Corder's article on "The Faust Legend, and its Musical Treatment by Composers," in your January issue? It contains so much valuable information, and is so eloquently written, that a theory, which is certainly questionable, might, I fear, under cover of the brilliant qualities of the writer, gain currency, if not combated. Mr. Corder is evidently not an unqualified admirer of Goethe's genius, and he belongs to the number of those who cannot sympathise with the second part of "Faust." He is of opinion that the second part "had better, perhaps, have never been written at all, at least as regards the unity of the work." German connoisseurs were for many years at variance in regard to its merits. The party Mr. Corder represents was headed by the celebrated F. T. Vischer, and by Kuno Fischer, and they condemned the second part unremittently, the former even writing a satirical third part, under the characteristic *nom-de-plume* of *Deutobold Symbolizetti Alegoriowitzch Mystifizinski*. The opposition maintained that the whole of "Faust"—from the dedication, preceding the first part, to the chorus mysticus at the end of the second part—was worked on a grand fundamental plan, and that all *excesses*, such as the Walpurgis Night, or the scene in Auerbach's cellar, had a certain significance, and were of importance in the development of the whole, which would suffer if any part were removed. This opinion, with certain modifications, has spread widely of late, and the recent performances of the whole drama on most of the better German theatres—when, for the first time, it was possible to give a clear representation of the entire colossal poem—have made numerous proselytes on the other side. The first authorities on Goethe—Loeper, Düntzer, Oettingen, Schrouf, &c., have declared themselves for it, and Professor Schreyer has summed up the *pros* and *cons* of the *vexata questio* in a volume on "Goethe's 'Faust,' als einheitliche Dichtung erläutert und verteidigt (Halle, 1881)," which makes believe that there can hardly be two opinions on the subject. It is shown that a great moral truth is taught in the whole of "Faust," while the first part by itself contains absolutely no moral at all. The

Lord makes a wager with *Mephistopheles*, permitting him to tempt *Faust*, and to do with him whatever he likes, if he can disprove the Lord's word—

A good man, in his dim self-consciousness,
Is of the right road always well aware.

Youth, love, power, riches, the craving of his age—(time of the renaissance)—the beau-ideal of antiquity are the baits held forth by *Mephistopheles* to the insatiable *Faust*. But nothing *Mephistopheles* can provide gives *Faust* real happiness, which he at last finds in devoting his best energies to advance the welfare of his fellow-creatures, and in leading a life of useful toil. *Mephistopheles* has lost his wager, and *Faust's* soul is carried to heaven by angels.

It is, perhaps, the only actual fault in that wonderful production at the Lyceum Theatre—if it is not ungenerous to find fault, where almost everything is admirable—that the ending is not in harmony with Goethe's plan. But as Mr. Irving in his first night speech promised to do all in his power to make his production, by degrees, resemble the original more and more, it is to be hoped that this important point will not escape his notice. If, as I do not even venture to hope, he should ever crown his first great effort by a still greater one and produce the second part of "Faust" before an English audience, I think Mr. Corder and most of those who will not now admit the unity of "Faust" would then be compelled to allow that, contradictory and paradox as the different parts may appear, they still all help to make up a very harmonious whole.

It may be worth while mentioning one small inaccuracy in Mr. Corder's paper. "The first part," he says, "completed in 1797. Goethe re-wrote the whole," &c. The first part was not completed till 1806, only a "fragment"—as it is styled on the title-page—having previously appeared, in 1790.

With apologies for the length to which my letter has inadvertently grown,

I am, Sir, your obedient Servant,

January 9, 1886.

WM. HEINEMANN.

[I have remarked before that one can never let fly an assertion but it is sure to break a window somewhere. A feuilletonist in the *Globe* happened once in a sprightly article to speak disparagingly of the multiplication table. He was instantly deluged with letters accusing him of denying that twice two made four. While thanking Herr Heinemann for his courteous letter, I must beg leave to point out that my article deals with its lofty subject from an irreverent and matter-of-fact point of view, being intended, not as a grave philosophical criticism, but as a simple prosaic account, written for the general reader.—F. C.]

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It may interest some of your readers to know that a reprint of the English translation of the old "Faust" story, referred to by Mr. Corder in his interesting article on the subject in the current number of THE MUSICAL TIMES, was published just over a year ago by Messrs. Routledge, in a small volume of "Medieval Tales," edited by Professor Henry Morley. Mr. Corder mentions its having appeared in Thorn's "Early English Prose Romances," but the last edition of that book was issued (according to Professor Morley) as far back as 1858.—Faithfully yours,

LEONARD G. WINTER.

11, Cecil Road, Upton Manor, E.,

January 23, 1886.

CONCERT-GOERS AND CONCERT-GIVERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The article in your current number which has arisen out of the correspondence between Mr. Manns and "Subscriber," opens up a wide question—the composition of concert programmes. With your permission I will offer a few remarks thereon.

But first let me say I cannot bring myself to feel much sympathy for "Subscriber." Granting that the facts of her letter were true—which Mr. Manns has shown is not the case—the thoughtless and intemperate tone of her communication very naturally led Mr. Manns to assume that he had to deal with an ignoramus. Small wonder then if he regarded her interference as an unwarrantable

presumption; and, while taking care to effectually dispose of the grounds of her complaint, proceeded in a satirical vein to show that he is not to be looked upon as a fit butt for the shafts of anonymous scribblers. Where is the "breaking of the butterfly on the wheel" in this?

In all that relates in your article to the repetition of new works, I heartily concur. To repeat a new musical composition at a near date after its first performance is, I hold, for the reasons you have given, very desirable. Why it is that conductors generally are guided by a contrary practice, is not easy to understand. It would have been thought that the favourable reception of a new symphony would have insured its speedy repetition by one or other of our concert-giving societies, if not by that which originally presented it. But is this the case? Do we not all know that the exact opposite is the rule? Cannot every observant concert-goer name several works which, in spite of having afforded the liveliest satisfaction on their first appearance, have been for no palpable reason shelved for an indefinite period? Let me give a few instances: Five years ago Mr. F. H. Cowen produced his own "Scandinavian" Symphony. How many persons—*unless they have been abroad to do so*—have heard it since? *Ad hoc uno desce amnes*. Goetz's Symphony in F, Dvorák's in D, Cowen's "Welsh" (the Symphony which gave rise to this discussion); Raff's "Im Walde," not to mention others, have each a like history. Heard once to be admired and applauded, they have for some inscrutable reason—or the want of it, somewhere—been put aside and forgotten by our conductors. True, some of these have recently figured at the Promenade Concerts. But the Promenade Concerts are scarcely taken seriously by musicians, and conductors cannot therefore excuse their own remissness by referring us to them. Nevertheless, some of us would have fared but meagrely had it not been for the classical nights at Covent Garden.

It was hardly a happy thought to quote the course pursued at the Richter Concerts in support of the question under consideration. Here repetitions have been so much the custom that the bulk of the compositions performed are in imminent danger of becoming hackneyed. It is not merely that the principal items of the programmes have been, and to a large extent still are, confined to the compositions of two or three writers. That would be bad enough, were their works ever so numerous. But in this case the principle of selection has actually necessitated ringing the changes on some two or three dozen only. This number may be reduced to still more ridiculous proportions if it is remembered that many of the Wagner pieces are merely "excerpts" and "arrangements" having, strictly speaking, no right in the concert-room at all. No doubt propagandist arguments may be put forward for repeating the latter, but these, I submit, do not apply to Beethoven. To repeat the Choral Symphony frequently is undoubtedly very well, for until the advent of Herr Richter it was a *rara avis* at London concerts. But this cannot be said of Beethoven's Symphonies in C minor and A major. There are probably no two works of their class more familiar. Therefore, I ask, is there any adequate cause why these should be so constantly given, seeing that this involves the exclusion of other worthy examples of the symphony—aye, even of their famous fellows.

In conclusion, I would urge that it is distinctly to the advantage of the concert-giver to offer to the concert-goer more than a single opportunity of hearing any new work of importance. At the same time, I cannot too strongly protest against any system of framing programmes which gives colour to the mischievously narrow idea that, because we have found the compositions of Beethoven and Wagner good and to our liking, those of other masters of musical art are of little or no account. Who will say that there is not now-a-days a tendency to take some such restricted view?—I am, Sir, your obedient Servant,

L. L. N. C. RUMSEY.

London, N.W., January 20, 1886.

MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have often wondered why in an age of musical enterprise like this, when so many cheap editions are being

issued of the best musical classics, so little has been done for madrigals. Of the three great madrigalian schools—Italian, Flemish, and English—we possess only a very few specimens of the first two, while even of our native school we can boast but some thirty or forty! It seems to me this is a time when we may with advantage make ourselves acquainted with more of the masterpieces of such men as Luca Marenzio, Wilbye, Arkadelt, Vecchi, Bateson, Weelkes, and many others. Marenzio alone composed a vast number of beautiful madrigals, scarcely a dozen of which are to be had in a cheap form (mostly published by Novello). Out of 286 of his, of which I possess the titles, nearly sixty are adapted to English words already—some in the old collections published by Yonge and Watson almost 300 years ago, others from Professor Taylor's "Vocal Schools of Italy" and from Mr. Oliphant's Collection—and many of these would be a welcome addition to our present store, as "Farewell, cruel and unkind" and "Fair Shepherd's Queen" (both S.A.T.B.), and "Queen of the World" (S.S.A.T.B.); also Vecchi's exquisite conception, "The white delightful Swan" (S.S.A.T.B.), Gastoldi's "Soon as the silver moonbeams" (S.S.A.T.B.), and Spontone's "The joyous Birds" (S.A.T.B.). As regards Constantino Festa, it is simply wonderful that a people who so enthusiastically admire "Down in a flow'ry vale" should not seek to make acquaintance with more of his productions. I may state that Dr. Burney, the historian, admired Festa so much that he took the trouble of transcribing *an entire book* of them, which is now to be seen in the British Museum. We are rather better supplied with the madrigals of our own composers; but even there I can mention a number of gems not yet accessible in a cheap form. Wilbye's "Down in a valley as Alexis trips," and its sequel, "Die, hapless man," and "Why dost thou shoot?"; Weelkes' "When Thoralis delights to walk," "Lady, the birds right fairly," "We shepherds sing," and "Ha! ha! ha! this world doth pass"; Bateson's "Sister, awake!" "Have I found her?" and "Who prostrate lie"; Dowland's "Go, crystal tears"; Morley's "Lo! where with flow'ry head"; Ward's "Upon a bank"; and Pilkington's "Now peep, bo-peep"; also, coming to later times, "Wesley's fine madrigal," "O, syng unto my roundelay," and several of the late Sir John L. Rogers' beautiful pieces. I need not say it would be easy to add many more to the small list given above, which is merely a suggestion of what *might* be done. Hoping that ere long that suggestion may be acted upon, I remain, yours, &c.,

D. BAPTIE.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN, N.B.—On Christmas Day an Organ Recital was given in St. David's Episcopal Church. Ween, by Mr. Jesse Timson, Organist and Choirmaster to Sir Robert Menzies, Bart. The programme included Hallelujah Choruses (Handel and Beethoven), Festive March (Smart), Andante in E minor (Bartolotti), &c. The choir sang a number of carols effectively, and the services throughout the day were well rendered.—A Concert was given by the members of the Choral Union on the 15th ult., the programme consisting of selections from the Oratorios of Handel, Beethoven, and Mendelssohn, and part-songs, which were well rendered. Mr. Dan Wylie, of Perth, was an efficient accompanist, and Mr. Jesse Timson conducted.

AFORD.—The Choral Society gave a performance of *The Rose Maiden* on the 18th ult. The work was ably rendered, under the con-

ductorship of Miss Vign.

Mr. E. J. Barker given in

Abbeville. The prin-

son, and Mr. T. B. band.

BANDU on the vocalists

Cross, E. hall was

BARRO given in

The prin-

Maud Val-

chorus num-

with great S. Thornli-

BLACKBURN

ductorship

eleventh

Merric Mo-

programm-

livel Son-

tained the

with great

due to the

composed

BOLTON

was given

Risegard

Concert w-

weather th-

day another

on the 10th

by the Loc-

Miss Hoyle

Bolton Or-

BURNLEY

Mechanics

solo vocali-

and Mr. R.

Hall's and

Organist,

principals

choruses v-

reflecting

is to be pe-

CARLISLE

light annu-

performed

Athalie, be-

Miss Anna

Watkin M-

ford and L-

Mr. Alfred

a great suc-

CHILTERN

choir of St-

the Tivoli

Baillie, cur-

presided,

name of the

handsome

her kindne-

speech.

CHESTER

Creation, o-

vocalists w-

and Mr. T-

efficiently r-

CHESTER

full orchest-

the 11th ult

and apprec-

Miss From-

band, Miss

conducted.

CORK.—A

a fine orchest-

Hall, on the

Mrs. Jerom-

Ambrose, a

principal p-

deservedly

and Herr G-

conducted.

persons wer-

CROYDON.

Hall, by the

The prograr-

cellaneous p-

The soloist

Alfred Kenn-

rendered, M-

judgment.

ductorship of Mr. Henry Brown. The solos were effectively sung by Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. Dunkerton, and Mr. E. Jackson. Dr. Dodds presided at the pianoforte.

BAKEWELL.—The Choral Society's first Concert of the season was given in the Town Hall on Tuesday, December 22, when Barnby's *Rehearsal*, and a miscellaneous selection of music, were performed. The principal vocalists were Miss F. Brunner, Mr. Kendall Thompson, and Mr. G. Terry; pianoforte, Master Westbrook; Conductor, Mr. T. B. Mellor. The choruses were accompanied by an efficient band.

BANBURY.—A very successful Concert was given at the Town Hall on the 7th ult., under the direction of Mr. Ernest A. Williams. The vocalists were Madame Clara West, Miss Pattie Michie, Messrs. Jno. Cross, E. A. Williams, A. G. Pritchard, and W. Abbott (violin.) The hall was crowded.

BARROW-IN-FURNESS.—A performance of Handel's *Messiah* was given in the Town Hall, on Christmas Eve, before a large audience. The principal soloists were Madame Farrar Hyde, R.A.M., Miss Maud Yates, Mr. Payne Clarke, and Mr. J. Maltby. The band and chorus numbered about eighty performers. The choruses were given with great precision throughout, under the conductorship of Mr. S. Thornborough.

BLACKBURN.—The members of the Vocal Society, under the conductorship of Mr. W. H. Robinson, gave the first Concert of their eleventh season on the 13th ult. Lloyd's *Song of Balder* and Birch's *Merry Men of Sherwood Forest* formed the principal portion of the programme, which included part-songs, orchestral pieces, and the Jewel Song from *Faust*, admirably sung by Miss Albu, who also sustained the soprano parts in the Cantatas. The choruses were given with great precision and due observance of light and shade, a result due to the careful direction of the Conductor. The orchestra was composed of members of Mr. Charles Hallé's and Mr. De Jong's bands.

BOLTON.—On the 9th ult., the last of a series of Chamber Concerts was given in the hall of the Mechanics' Institution, with Signor Risegari and M. Vieuxtemps as principal instrumentalists. The Concert was first-class in character, but owing to the unfavourable weather the attendance was not large. On the evening of the same day another popular Concert was promoted by Mr. A. E. Moore, and on the 16th the third of a series of Concerts for the People, furthered by the Local Committee, proved a great success; the vocalists were Miss Hoyle and Mr. H. Taylor, and the music was supplied by the Bolton Orchestral Society.

BURNLEY.—*St. Paul* was performed on the 11th ult., in the Mechanics' Institute, by Mr. E. S. Massey's Choir of eighty voices; solo vocalists—Miss Thudichum, Miss Horner, Mr. Seymour Jackson, and Mr. Robert Hilton. The band was composed of members of Mr. Hallé's and Mr. De Jong's orchestras; Leader, Herr Otto Bernhardt; Organist, Mr. J. E. Gaul; Conductor, Mr. E. S. Massey. The principals acquitted themselves in their usual artistic manner, and the choruses were executed with great taste and precision throughout, reflecting the highest credit on the Conductor. Gounod's *Redemption* is to be performed by Mr. Massey's Choir on Easter Monday.

CARDIFF.—The members of the Musical Association gave their fifth annual Concert, on the 6th ult., at the Park Hall. The works performed were Haydn's Oratorio *The Creation*, and Mendelssohn's *Alfred*, both of which were excellently rendered. The vocalists were Miss Anna Williams, Miss Emily Dones, Mr. Henry Piercey, and Mr. Watkin Mills. The chorus was augmented by members of the Hereford and Llandaff Cathedral choirs, and there was a fine band, led by Mr. Alfred Burnett. Mr. Walter Scott conducted. The Concert was a great success.

CHILTERNHAM.—An Entertainment was given to the members of the choir of St. Stephen's Church, on Tuesday evening, December 29, at the Tivoli Institute, by Mrs. and Miss Gihilan. The Rev. W. Gordon Baillie, curate in charge, and Mr. J. O. Smith, Organist of the Church, presided. In the course of the evening the Rev. W. Baillie, in the name of the choir boys, presented Miss Cecilia C. F. Smith with a handsome floral photographic album, as a small acknowledgment of her kindness to them. Miss Smith thanked the boys in a graceful speech.

CHESTERTON.—The Choral Society gave a performance of the *Creation*, on December 30. Mr. Biggin conducted, and the principal vocalists were Miss Vinnie Beaumont, Mr. J. Lancaster, Mr. E. Slack, and Mr. T. Kempton. The Oratorio was in every respect most efficiently rendered.

CHESTER-LE-STREET.—Handel's *Judas Macabean* was given with full orchestral accompaniments in the Wesleyan Chapel on Monday, the 11th ult., by the Houghton-le-Spring Choral Society, to a large and appreciative audience. The solo vocalists were Miss Farrow, Miss Ploom, Mr. D. Whitehead, and Mr. R. Grice. Mr. Ferry led the band, Miss Leonard presided at the organ, and Mr. J. G. Craggs conducted.

CORK.—A Recital of selections from Verdi's Opera *Il Trovatore*, with a fine orchestra and choir, was given at the Assembly Rooms, South Mall, on the 12th ult., with much success. Miss Lucy Ashton Hackett, Mrs. Jerome Murphy, Mrs. W. H. Lyons, Messrs. J. O. Mara, M. Ambrose, M. Mescal, G. Waters, and J. Sullivan sustained the principal parts with much effect, and their efforts were warmly and deservedly applauded. The leader of the band was Mr. K. Howard, and Herr Gmür, who had trained his choir to a high state of efficiency, conducted. The hall was crowded in every part, and numbers of persons were unable to obtain admission.

CROFTON.—A Concert was given on the 13th ult., at the Elmwood Hall, by the Philharmonic Society, conducted by Mr. H. L. Balfour. The programme comprised Bennett's *Woman of Samaria*, and a miscellaneous programme, with a selection from Mendelssohn's *Lovely*. The soloists were Misses Bessie Diamond, Emily Dones, Messrs. Alfred Kenningham and T. Kempton. The music was exceedingly well rendered, Mr. Balfour having trained his choir with much skill and judgment. There was a large attendance.

DEMERARA.—The fifth Concert of the Musical Society, under the conductorship of Mr. W. K. Colbeck, was given on Tuesday, December 29, at the Philharmonic Hall, under the patronage of his Excellency the Governor and Lady Irving. The programme consisted of Lloyd's *Cantata, Hero and Leander*, and a miscellaneous selection. The solos in the Cantata were well rendered by Mrs. H. L. Wight and Major Chermide. In the second part songs were charmingly sung by Mrs. Wicking, and Mr. Hemery contributed a violoncello solo.

DINGWALL, N.B.—A very successful Amateur Concert was given on Friday evening, the 15th ult., in aid of the funds of the Musical Association. Sir Kenneth S. Mackenzie, Bart., occupied the chair. The feature of the evening was the violin playing of Mr. Davis (Beaulieu), accompanied on the pianoforte by Mrs. Mackenzie, of Ord. The solo pianists were Miss V. Munro-Ferguson and Miss Ross. Songs were contributed by Miss I. Fraser and Mr. Fielding. Miss Nellie Munro was a most efficient accompanist.

DUNSTABLE.—On Tuesday, the 12th ult., Mr. Fred. Gostelow, R.A.M., gave his second annual Concert in the Town Hall, which was crowded to excess. The principal vocalists were Miss Minnie Kirten, Mr. John Cross, and Mrs. Driffield. The programme included Haydn's "Toy" Symphony, and Crowe's "Fairie Voices," both pieces being encored. Mr. Gostelow played the Allegro vivace from Mendelssohn's *Pianoforte Concerto* in G minor (the orchestral parts being performed by Mr. A. D. Farmer on a large two-manual and pedal American organ), and Mallet's *Grand Valse* de Concert, the latter receiving an enthusiastic encore.

DUNSTER.—A Concert was given on the 9th ult., at the Assembly Rooms, by Mr. Warriner's Choir, when Rossini's *Stabat Mater*, and a miscellaneous selection were performed. The soprano and contralto solos were artistically rendered by Miss Fauselle, L.A.M., and Miss Eliza Thomas, R.A.M. (Medalist), the tenor and bass solos being taken by members of the choir. The choruses were most effectively sung, and a small, but efficient orchestra, led by Mr. O. T. Sadler, rendered good service. The organist was Mr. Fred. Winkley, A.C.O., and Mr. Warriner conducted. On the 13th ult., Mr. Warriner, L.M.S., &c., gave an Organ Recital at the Assembly Rooms before a large audience.

EASTINGTON LANE.—The Choral Society gave a performance of Handel's Oratorio *Samson*, on New Year's Day, in the Primitive Methodist Chapel, to a crowded audience. The principal vocalists were Miss Foster, Miss Belles, Mr. D. Whitehead, and Mr. Grice, of Durham Cathedral; leader of the band, Mr. Bousfield; organist, Mr. Perry; Conductor, Mr. S. Piatts.

FIJU.—On Friday, October 30, *The Messiah* was performed for the first time in Polynesia, at the Presbyterian Church at Suva, the capital of the Fiji Islands, in the presence of the Hon. the Administrator and Mrs. Thurston, and of a representative audience of 125 persons. The accompaniments on the organ were ably given by Mr. White, formerly a pupil of Mr. Warwick Jordan, and the whole affair was arranged and directed by the Conductor, Mr. Wilfred Collet. The solos were taken by Mrs. Berry, Miss Moore, and Miss Robertson (soprano), Mrs. Collet and Mrs. Sturt (contralto), Mr. Forth and Mr. Stevenson (tenor), and Mr. Irvine (bass). Considering the double duty of officiating alike as solo and as chorus, the achievement of the performers was beyond anything which could have been expected, and the utmost credit is due to all.

FRODSHAM, CHESHIRE.—A very successful Concert was given in the Town Hall, on Monday, the 11th ult., for the benefit of the Bible Class Brass Band. The vocalists were Miss Bairstow, L.C.M., Miss Johnson, Mr. Morrison, and Mr. O'Connor; pianoforte, Miss Benbow and Mr. Lamb. Miss Bairstow was very successful in the "Angels' Serenade" (*Violin obbligato* by Mr. Lamb), "Kathleen Maavourneen," and "Kule Britaina" (the audience joining in the chorus of the latter song), and Miss Johnson was much applauded for her singing of "Autie," "Pierrot," and the duet "In the dusk of the twilight" (in which she was joined by Miss Bairstow). Mr. Morrison gave "The angel at the window" and "Didst thou but know" in excellent style, being vociferously encored for the latter. Miss Benbow gave an admirable rendering of "English airs" (Sivori) and Gottschalk's "Pasquinade." A feature of the evening was a Medley for piano, bells, and musical glasses, arranged by Mr. Lamb. This piece, artistically played by Mr. Lamb on the above instruments, and ably accompanied on the piano by Miss Benbow, so pleased the audience that an encore was irresistible. A word of praise is due to Mr. O'Connor for his humorous songs, all of which were encored. The Concert was brought to a close by the singing of the National Anthem.

GUILDFORD.—Mr. Ernest A. Williams gave his popular Musical and Dramatic Recital on the 20th ult. The programme included some of Messrs. Gilbert and Sullivan's popular songs. Mr. Williams was assisted by Miss Emily and Mr. A. G. Pritchard.

HALIFAX.—Mr. J. H. Sykes gave his third Concert of the series at the Albany Music Rooms, on the 12th ult., assisted by Miss Mary Waite, vocalist; Miss Nellie Marshall, pianoforte, and Mr. C. Fawcett, clarinet. Mr. Owen Bunn accompanied. The programme, which was miscellaneous, was well rendered.

HANLEY.—The Hanley and Shelton Philharmonic Society gave its annual performance of *The Messiah* on the 7th ult., in the Imperial Hall. Principal soloists—Miss Clara Samuelli, Miss Hope Glenn, Mr. Ben Davies, and Mr. Vaughan Edwards. The choruses were exceedingly well rendered under the baton of Mr. F. Mountford. The soloists were in good voice, Mr. Edwards receiving much applause for his singing of the bass music. Mr. Ward led the band, and Mr. Sourbatts played the solo trumpet. The hall was crowded.

HARPENDEN.—The Choral Society gave its first Concert of the season on Wednesday, the 26th ult., under the conductorship of Mr. W. H. Anscombe. In the first part *The Pilgrim's Progress*, by Edmund Rogers, was performed; and in the second, vocal and instrumental extracts from *Samson*, *The Messiah*, *Israel in Egypt*, and the *Stabat Mater* chiefly made up the programme. The Society had excellent assistance from the Messrs. Burditt and R. Longland; Messrs. W. Rose, F. Hilbert, White, F. A. Batchelor, and G. Rose.

HERTFORD.—Mr. Louis Parker's cleverly written Cantata, *Silvia*, was given at Golding's, in the Tennis Court (temporarily fitted up as a Concert Hall), on Wednesday, the 20th ult., by the Waterford Choir, assisted by friends from the Hertford and St. Alban's Choirs. The solo portions of the work were entrusted to Mrs. Henry Lubbock, Miss Walrond, Mr. H. P. Bouvier, and Mr. Claude Fym. Mr. Smechan-Dare was the Conductor.

HENHAM.—The members of the Choral Society gave the first Concert of the season before a large audience, on Tuesday, December 22. The work performed was C. H. Lloyd's Cantata, *Hero and Leander*, which was followed by a miscellaneous selection. The principal artists were Madame Jarrett, R.A.M., and Mr. D. Harrison, vocalists; and Mr. J. H. Beers (solo violin), all of whom were highly efficient. Mr. Beers receiving well deserved encores for his two violin solos. Mr. Richard Seaton, who accompanied throughout with his accustomed ability, also gave an excellent rendering of Liszt's "Rigoletto," and responded to an encore by playing a Tarantelle, by Heller. The choir, which numbered 200 voices, sang with much precision and effect. Mr. James, under whose direction the Society has made considerable progress, officiated as Conductor.

HORINGER.—On the evening of Monday, the 4th ult., a Concert, in aid of the Choir Fund, organised by the Rector and several of the leading residents in this pretty Suffolk village, was given in the mixed school room. The efforts of the local vocalists were, with the exception of Mr. H. J. Salmon (who possesses a good voice, and who knows fairly well how to use it, below the level of amateur mediocrity. They were, however, assisted by Miss Ellington, an accomplished amateur contralto, and Mr. T. E. Gatehouse, of London (solo violin). Lord John Hervey and the Rector gave several readings; Miss White played a piano solo in very good style; and the Choir rendered two glees in a creditable manner.

INVERNESS.—The Choral Union gave the first Concert of the season on Friday, the 22nd ult., when the chief work performed was Gade's Cantata *Psyche*. The chorus singing was very good, "Thou art mighty, O Eros," and "We greet the well" especially calling for remark. The solos were rendered very efficiently by Miss Watt, Miss Taylor, and Mr. John A. Mackenzie. The remaining item of the programme were March, *Scipio* (Handel); "The rising of the Clans," *La Donna del Lago* (Rossini); and "Haste thee, Nymph," *L'Allegro* (Handel). The orchestra was efficient, under the leadership of Mr. W. D. Davis; the pianoforte and organ accompaniments were played by Miss Fisher and Mr. F. W. Minns, and Mr. Roddie conducted.

LEYTONSTONE.—The members of the Choral Society gave their first Concert of the season, at the Elliott Rooms, on the 18th ult. The part-music was rendered with much precision and expression. The soloists were Miss Millie Austen, Madame De Sarzana, Messrs. Edward Hall, and Francis Donald. Miss Dakin presided at the pianoforte, and Mr. Ulyett conducted.

LLANELLY.—Haydn's *Creation* was performed on December 29, by the Tabernacle Choral Society, the soloists being Miss Vivian Beaumont, Mr. J. M. Hayden, and Mr. David Hughes. The orchestra was composed of the Llanelly Instrumental Union, assisted by professional artists, under Professor Gardner, of Bristol. Mr. Charles Davies conducted.

LONDONDERY.—The first Concert of the fourth season of the Musical Association was given in the Corporation Hall, on the 13th ult., and was most successful from every point of view. The new Cantata, *The Tournament*, by Mr. J. Storer, Mus. Bac., with accompaniment of full orchestra, formed the first part of the programme, the second part being miscellaneous, and including Haydn's "Clock" Symphony, Beethoven's Overture *La Dame Blanche*, and an effective Serenade for strings, by Otto Langey. The choir sang some part-songs, &c., in a creditable manner, and songs were given by Messrs. Wallen, Doyle, and McIlroy. Miss Perry, the organist, and the Conductor, supplied the soprano solos in the Cantata with much effect, and Miss Ogg's contralto voice was heard to advantage in Ah! "Still is the night." Miss Cunningham at the harmonium and piano, and Mr. Conaghan as leader of the orchestra, were, as usual, most efficient. Mr. P. Mulholland, Organist of St. Eugene's Cathedral, conducted.

LONG MELFORD.—An Organ Recital was given in Holy Trinity Church on Friday, the 22nd ult., by Mr. Bernard H. Hurst, the Organist, which was much appreciated by a large congregation. The programme included compositions by Bach, Handel, Beethoven, Mendelssohn, Smart, Garrett, Wely, and Guilman.

MARKET RASEN.—The members of the Choral Society gave their annual Concert, on the 7th ult., when *Sansou* was performed by an efficient band and chorus, conducted by Mr. Helmsley. The professional soloists were Miss Vinnie Beaumont, Mr. Marriott, Mr. Dunkerton, and Mr. E. Jackson, all of whom were highly appreciated. The choruses were capitally rendered. There was a large audience.

MIRFIELD.—The members of the Ravenshorpe St. Saviour's Glee Society and the Mirfield Harmonic Society gave their first Concert in the Town Hall, on the 19th ult. The first part consisted of Handel's *Alcina's Feast*, the solos in which were well sung by Miss Henrietta Tomlinson, the Rev. H. E. Alderson, M.A. (in place of Mr. Herbert Haigh, absent from indisposition), and Mr. Wm. Barton. The band and chorus, consisting of upwards of sixty performers, were exceptionally good throughout. The work has not been heard in this neighbourhood before, but was fully appreciated by a good audience. In the second part, Miss Tomlinson was highly successful in Rossini's "Una voce poco fa," and Ah! "Tell me, O bird;" and some part-songs were beautifully sung by the choir. Mr. W. C. Ainley, Mus. Bac., conducted, and acted as accompanist.

MOSSLEY, NEAR MANCHESTER.—The members of Mr. Watts Maude's private Choir gave their first Concert in the Mechanics' Institute on the 18th ult., when the large hall was well filled. The first part of the programme consisted of Dr. Stainer's Sacred Cantata *The Daughter of Taurus*, with piano and harmonium accompaniments, and the second part, songs, &c. The vocalists were Miss Amy Sherwin, Mr. H. H. Hinde, and Mr. Dan Billington. Mrs. Andrews ably presided at the piano, and Mr. James Kane at the harmonium. All the above

artists were very successful, and several encores were demanded. The choir, under Mr. W. Maude's direction, also won golden opinions for the admirable manner in which they rendered the choruses in the above-named work, and also for their excellent singing of "Hail! memory" (Baitze), "Sands of Dee" (Macfarren), "My bonny lass" (Morley), and "The bells of St. Michael's Tower" (arranged by Stewart).

NEW YORK.—Sullivan's Oratorio *The Prodigal Son* was given at the last regular monthly Festival at St. John's Chapel, under the direction of Mr. Geo. F. le Jeune. The soloists were Dr. Maria Messrs. Whitney Mckridge, James Morgan, and Master Holt Wendelschafer. Mr. le Jeune's setting of "Brightest and best" was the processional. The Rev. Dr. Weston presided.

NORTHWICH.—Two excellent performances of *The Messiah* were given by the Philharmonic Society, on the 5th and 6th ult., under the conductorship of the Rev. Arthur Whitley. The solos were well rendered by Miss Wallington, Madame Osborne Williams, Mr. Maldwyn Humphreys, and Mr. Musgrave Tufnail, the latter gaining great applause for his fine delivery of "The trumpet shall sound" (solo trumpet, Mr. G. Raine, of Huddersfield). A small and effective band was engaged, and Mr. Shaw, Organist of the Parish Church, presided at the harmonium. The choir, numbering about 100 voices, gave the well-known choruses with great precision, reflecting the greatest credit upon the Conductor.

NORWICH.—A Concert, in aid of the Jenny Lind Infirmary for Sick Children, took place in St. Andrew's Hall, on Thursday evening, the 21st ult. Sir George Macfarren's Cantata, *May Day*, formed the first part, and was well rendered by a chorus of about 250, and an efficient band of thirty, mainly composed of the members of the Norwich Philharmonic Society, led by Mr. H. J. Brooks, and Conducted by Dr. Horace Hill, Dr. Bennett presiding at the Pianoforte. Miss Luckett gave the "Queen's greeting," and following song, "Beautiful May," with good effect. In the second part, the principal item was Mr. W. W. Pearson's spirited part-song, "The Iron Horse," which, accompanied by the orchestra, produced a great sensation, the composer being enthusiastically called forward. Miss Luckett, Mr. Stott, and Mr. John Lincoln gave songs with much success. The programme commenced with a selection from *I Puritani*, and concluded with Meyerbeer's "Coronation March," from *Le Prophete*, both being very creditably performed by the band.

OSWESTRY.—The annual Musical Festival was given on the 1st ult. Lord Harlech presiding at the morning meeting and the Mayor in the evening. Mr. E. Minshall, Organist and Director of the music at the City Temple, was the adjudicator. The chief competition was for a prize of £20, for the best rendering of "Be not afraid" (Mendelssohn) and a piece of their own selection by choirs of not less than forty voices. Mr. Minshall spoke in high terms of the singing of the competing choirs, and awarded the prize to the Oswestry Philharmonic Society. There were also competitions for village choirs and for solo and quartet singing. The prize-winners were invested by Princess Victor Hohenlohe and others. There was a Concert in the evening.

OTTAWA.—An excellent Concert was given by the Philharmonic Society on December 8, at the Royal Roller Skating Rink, which has recently been converted into an elegant music hall. The first part of the programme was opened by Max Bruch's Cantata, *Love Life*, which, with the solo parts most satisfactorily rendered by Miss C. Goddard and Mr. F. M. MacDougall, and the choruses carefully sung throughout, was a decided success, and reflected much credit upon the Conductor, Mr. J. W. E. Harrison. An event of the utmost interest was the performance of Mr. A. C. Mackenzie's Violin Concerto in E major, by Mr. Doucher, which was given for the first time in America. This work, which was expressly written for the late Birmingham Festival, and achieved a great success on that occasion, was listened to with marked attention by a highly critical audience; every movement interpreted with admirable skill and artistic feeling, entirely from memory, by Mr. Doucher eliciting the warmest marks of approbation. Several part-songs were given; the solo vocalist in the second part was Miss Billa Holbrook, and a pianoforte solo was played by Miss Annie Lampan. Mr. J. W. F. Harrison presided with much ability at the pianoforte.

ROUNDRAY, NEAR LEEDS.—On the 23rd ult., a Concert was given in the Wesleyan School in aid of the fund for the new organ, which is being built by Mr. J. J. Binns, of Bramley. The artists engaged were Mrs. Alfred Broughton, Miss K. Smith, and Mr. P. G. Hebblethwaite, who were assisted by Miss B. Shera, at the pianoforte, and some local amateurs. Mrs. Broughton was heard to advantage in "Light" (Barbary), and "Let me dream again" (Sullivan). Miss Smith displayed good style at the piano in her performance of a Study by Chopin, and Kalf's "Polka." "Absent, yet present" (M. V. White), was effectively given by Mr. P. G. Hebblethwaite, and some part-songs concluded a very successful Concert.

ST. JOHN'S, NEWFOUNDLAND.—The first Concert of the Choral Society for the season 1885-6, was given in the Athenaeum Hall, on Wednesday evening, December 30. The programme consisted of Barnby's *Rehearsal* and Gade's *Eri-King's Daughter*. The soloists in *Rehearsal* were Miss Fisher, Rev. H. Dunfield, and Mr. Fred. Cornick; in the *Eri-King's Daughter*, Mr. Burchell sang the part of Olaf, Mrs. C. Harvey the Mother, and Mrs. Steer the Eri-King's Daughter. Mr. J. W. Withers presided at the organ, Miss Rowe at the pianoforte, and Mr. G. J. Rowe conducted. The Concert was a great success.

SHEFFIELD.—An excellent performance of Handel's *Messiah* was given in the Albert Hall, on Christmas Day, by Mr. William Brown's Choral Society, numbering 250 voices, with an orchestra of sixty performers. The solos were rendered by Misses Emily Norton and Dews, Messrs. Seymour Jackson and Henry Sunman; Leader of the band, Mr. J. Peck; Organist, Mr. J. W. Phillips. Mr. Brown created a favourable impression on his first appearance in Sheffield as a Conductor on this occasion.

SOUTHPORT.—On Saturday evening, the 16th ult., Mr. C. Cookson's fifth Popular Concert was given in Cambridge Hall before a large audience. The principal artists were Miss Bessie Holt (who was highly successful in all her songs) and Miss Lena Briggs. Mr. J. W. Howorth was the accompanist.

SOUTH SHIELDS.—The members of the Church Institute Choral Society gave their Annual Concert in the Free Library Hall, on Monday, the 4th ult., assisted by Madame Shepherd, Messrs. D. Whitehead, and Nutton; Conductor, Mr. J. Carr. The Hall was crowded to excess.

SPALDING.—Mr. Price, Organist of the Parish Church, gave his benefit Concert on the 13th ult. Mr. Dunkerton, of Lincoln Cathedral, being the principal vocalist. Mr. James Price, brother to the *benefactor*, played Chopin's Nocturne in E flat and Polonaise in A flat, a Caprice brilliant of his own composition, and, in the second part, Beethoven's "Moonlight" Sonata.

STAVELY.—On Tuesday evening, the 5th ult., the members of the Church of England Working Men's Society gave their annual Concert in the school room, before a large and appreciative audience. The principal vocalists were Madame Daglish, Miss Fannie Lynn, R.A.M., and Mr. Bingley Shaw. Mr. Norman Hibbert (Peterborough Cathedral) was solo pianist and Conductor. The Misses Fisher and Miss Cooper also gave pianoforte solos. The Concert was in every respect a decided success.

TENBY.—The Choral Society gave its first Concert of the season on the 11th ult. The programme comprised Bennett's *May Queen* and a miscellaneous selection. The solo vocalists were Miss Morris, Miss Fearon, Mr. J. Morgan, and Mr. J. K. Rowlands; and the accompanists, Miss Hall (piano) and Mr. Hancock (harmonium). Mr. W. Terence Jenkins conducted.

THORNBURY, GLOUCESTERSHIRE.—By invitation of Mr. Stafford and Lady Rachel Howard, an excellent Concert was given at Thornbury Castle on the 10th ult. The programme included part-songs by a chorus of amateurs, conducted by Mr. Albert New, of Clifton, and instrumental solos on the Arion-Zither and Philomela, by Herr Curt Schulz (Zitherist to H.K.H. the Princess of Wales), and on the Hungarian Cimbal and Nylophone by Madame Schulz. The vocal solos were given by Miss Winthrop, who was warmly and deservedly applauded. The Concert opened with a part-song by Hutton, followed by a solo on the Philomela by Herr Schulz. This instrument is, we believe, but little known, but in the skilful hands of Herr Schulz was most effective, especially in Raff's beautiful "Cavatina"; but perhaps it was in the solos on the Zither that he achieved his greatest success, and elicited enthusiastic encores. The solos for the Cimbal and the duets for Zither and Nylophone exhibited on the part of Madame Schulz a truly marvellous technique.

TORQUAY.—Mr. Charles Fowler, who has for so many years held a prominent place amongst musicians of the West, gave two Concerts at the Bath Saloon, on the 11th ult., previous to his departure for London, where he has been appointed a Professor of the Pianoforte at the Royal Academy of Music. The programme included a Sonata (Op. 8) for violin and pianoforte, by Grieg, Beethoven's Sonata in G (Op. 30, No. 3), for the same instruments, and the last two movements of Mr. Fowler's Sonata for voice, violin, and pianoforte, the vocal part of which was charmingly sung by Mrs. Wright. Mr. Fowler's rendering of his own "Rondo Prestissimo" was a feature in the Concert, and his pupil's (Mr. Charles Edwards) performance of two pieces by Sterndale Bennett elicited warm and well-deserved applause. Other items in the programme deserving of mention were the violin playing of Mlle. Adeline Dineili, and the singing of Mr. Bevet.

WALSLEY.—On Saturday evening, December 26, a performance of Handel's *Messiah* took place in the Temperance Hall, under the auspices of the Gospel Temperance Union. The band and chorus consisted of 120 performers. Miss Miner, Miss Neal, Mr. Brewer, and Mr. Snape being the solo vocalists. Mr. F. Mason presided at the harmonium, and Mr. Rogers, A.M.S., T.C.L., conducted. There was an immense audience, hundreds being turned away for want of room. The performance was a great success.

WALTHAMSTOW.—On Wednesday evening, December 30, the choir of Trinity Congregational Church, augmented for the occasion, gave its annual performance of Handel's *Messiah*. Mr. E. S. Goodies, the leader of the church choir, conducted. The choir was well balanced, and the choruses were rendered with great precision. Mr. Fountain Meen presided at the organ. The soloists were Miss Kate Fusselle, Miss Annie Williams, Mr. John Probert, and Mr. Frank May, R.A.M., all of whom were thoroughly efficient.

WEYMOUTH.—A very successful Concert, organised by the Town Society, was given on the 10th ult., at the Royal Hotel Assembly Room. The artists were Miss Bliss, vocalist; Herr Peiniger, violinist; and Mr. Charles Hopkins Ould, pianist. A well-selected programme was excellently rendered, the artists receiving the warmest applause. There was a large and appreciative audience.

WILTON.—The Musical Society gave its second Concert in the Talbot and Wyvern Hall on the 21st ult. Dr. Stainer's Cantata, *The Daughter of Jairus*, and a selection from Handel, formed the first part of the programme, and in the second part several solos, part-songs, and instrumental selections, were very successfully given. The soloists were Miss Pottor, Miss Pretty, Miss Moore, and Messrs. Brazier and Snook. Mr. J. M. Hayden, of Salisbury, the Conductor of the Society, also sang with much success. Miss Eyles, Miss Brazier, and Mr. Holt shared the accompaniments at the pianoforte and organ.

WIRKSWORTH.—Mr. E. Birch gave his annual Concert, before a crowded audience, in the Town Hall, on Tuesday, December 29. The principal vocalists were Madame Clara Gardiner, Miss F. Birch, Miss Hatchett, Mr. Ernest Marriott (Manchester Cathedral), and Mr. Bingley Shaw (Southwell Cathedral); solo pianoforte, Miss Walker; accompanist, Miss G. M. Birch. Mr. Birch was unable, through indisposition, to take part in the Concert.

WORKINGTON.—An Organ Recital was given at St. John's Church, on December 30, by Mr. J. F. Scurr, Organist of the Church. The programme was well selected, and excellently rendered. There was a large and appreciative congregation. After the Recital a Concert took place in the Parish Room, the vocalists being Miss White, R.A.M., and Mrs. Macarthur.

ORGAN APPOINTMENTS.—Mr. R. T. Gibbons, F.C.O., to West Hackney Parish Church.—Mr. Henry Smith, Organist and Choirmaster to Holy Trinity, Guildford.—Mr. Henry Kitchingman, Organist and Choirmaster to the Parish Church, Rochdale.—Mr. Alfred E. Izard, Organist and Choirmaster to St. Mary's Parish Church, Lambeth.—Mr. Lewis E. Bearn, Organist and Choirmaster to Newton College, South Devon.—Mr. Wm. Hart, Organist and Choirmaster to St. Agatha's Church, Finsbury Avenue.—Mr. W. H. Bellamy, Organist and Director of the Choir to the Parish Church (St. Mary's), Warwick.

CHOIR APPOINTMENT.—Mr. Francis L. Kett, Choirmaster to West Hackney Parish Church.

MISS MAUD CAMERON (Soprano). Engaged: Tottenham, Bermondsey, Cannon Street Hotel, Freemasons' Tavern, Chelmsford, Wood Green, Waltham, Finsbury, Peckham—Ballads; "Pimlico," "Hereward"; Norwich, Mendelssohn's "15th Psalm" and Spohr's "Hymn to St. Cecilia." Annual Concert, Surrey Masonic Hall, Camberwell, March 1. Address, 52, Sidney Road, Stockwell, S.W.

MADAME ELCHO (Contralto) Begs to announce that she is prepared to accept engagements for Oratorio, Miscellaneous Concerts, &c. Lessons in Singing, and on the Pianoforte, and Accompaniments to Voice or Violin. Address, 8, Florence Terrace, Ealing Common, W.

"The voice is of full, rich quality, and the range very extensive, from D on the third line of the bass staff to B flat, or nearly three octaves; great power of expression may also be recognised."—*Musical Standard*. "A remarkably fine voice of full compass, which she uses with great taste, and a considerable power of expression."—*The Orchestra*.

MR. CHARLES BLAGBRO' (Principal Tenor). Parish Church, Leeds.

HOLBORN ORCHESTRAL SOCIETY, for Amateur Ladies and Gentlemen. Conductor, FRANK GROFFINGS. Applications for Membership to be made to the Secretary, Mr. Robert Cubitt, 121, High Holborn, W.C. N.B.—A Student's Orchestra is also in the course of formation.

CANTERBURY CATHEDRAL.—LAY CLERKSHIP.—WANTED, a TENOR, for the Choir of Canterbury Cathedral. Candidates must be Communicants, under 30 years of age. Stipend, about £85 per annum. Applications, with testimonials as to character and musical ability, to be forwarded to the Rev. the Precentor, The Precincts, Canterbury, on or before Saturday, Feb. 27.

CHOIR-TRAINER WANTED, to give entire attention to Musical Training of Boys. Must be a thorough Musician, and able to play Organ or Piano. Apply, stating salary, &c., by letter, to Organist, St. Matthew's, Upper Clapton.

LADY ORGANIST desires APPOINTMENT. Dissenting Church in North London preferred. Moderate salary. Good reference. L. C. Messrs. Novello, Ewer and Co., 50 and 51, Queen Street, Cheapside.

ASSISTANT ORGANIST WANTED, for Church in Holloway. A Young Gentleman who is a fairly good Organ Player, and willing to give his services in return for use of Organ and occasional lessons thereon. Letters to F. Le Rossignol, Esq., 29, Penn Road, N.

TUNER.—WANTED by a Young Man, between 19 and 20, a SITUATION in a good Music Business as SECOND TUNER; can tune well, good education, and would make himself generally useful at books or otherwise. Address, H. S., care of Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

PIANOFORTE TUNER desires an ENGAGEMENT. Fifteen years' experience. Has a thorough general knowledge of the Music Business. Good Salesman. Satisfactory references. A. A., Messrs. Novello, Ewer and Co., 1, Berners St., W.

A YOUNG LADY (ten years' experience, used to good class trade) requires SITUATION in MUSIC WAREHOUSE. Apply J. H. C., care of J. Weaver, 52, Queen Street, Hamersmith, W.

WANTED, for Choral Society just commencing, Second-hand Copies of SACRED or SECULAR WORKS (Sacred preferred). Must be in good condition. Sec., 301, Edgware Road, W.

ORGAN WANTED. Village Church. Send full specifications to A. Preston, Holt, Norfolk.

PEDAL AMERICAN ORGAN for SALE. Bargain. 16 stops, 8 sets of reeds, 30 notes of sliding pedals, octave and pedal couplers, full organ and swell, vox humana, feet and side blowers, walnut case as new. Cost £120; price, 35 guineas. Mr. Gillham, 13, Churchill Road, Dartmouth Park Hill, Junction Road, N.

PEDAL AMERICAN ORGAN for SALE, by SMITH ORGAN COMPANY. Ten stops, 5 sets of reeds, 30 notes of sliding pedals, octave and pedal couplers, full organ and swell, vox humana, feet and side blowers. Panelled and carved ash case as new. Cost £80; lowest price, 21 Gs. Mr. Stagg, 56, Red Lion St., Holborn.

PIANOFORTE FACTORY TUNER and GENERAL REPAIRER, &c., seeks ENGAGEMENT. Address, G. C., 25, Mack's Road, Bermondsey.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

BRETT, HARRY.—The Cornet, with adaptations for other Instruments, Scales, Exercises, and Solos, and Transposing Table and Scales. (No. 28 of Novello's Music Primers, edited by Dr. STAINER.) 2s.; paper boards, 2s. 6d.

BRIDGE, J. FREDERICK. Mus. Doc., Oxon.—Organ Accompaniment of the Choral Service. Practical Suggestions to Organists as to the Selection and Treatment of Church Music. (No. 27 of Novello's Music Primers, edited by Dr. STAINER.) 2s.; paper boards, 2s. 6d.

PARRY, C. H. H.—"Ode from the Contention of Ajax and Ulysses." By JAMES SHIRLEY. 1s.

BARNES, LEONARD.—"The Bridal Day." A Pastoral. Written by FREDERICK B. NEEDHAM. Paper cover, 2s. 6d.; cloth gilt, 4s. 6d.

SHORT, J.—Mass (No. 2), "St. George." For Four Voices, with Organ Accompaniment. 3s. 6d.

MACKENZIE, A. C.—"The Rose of Sharon." A Dramatic Oratorio. The Accompaniments arranged for Pianoforte and Harmonium by KING HALL. 10s. 6d.

ANDERTON, THOMAS.—"Yule-Tide." A Cantata. String parts, 10s. 6d.; Wind parts, 16s.

MENDELSSOHN.—"The First Walpurgis Night." Op. 60. Vocal parts, 8vo, 2s.

BAKER, GEORGE.—Sacred Compositions, Chants, Tunes, Responses, and Interludes for the Organ. Op. 20. 7s. 6d.

BUNNETT, E., Mus. Doc., (in E). Te Deum laudamus. In Chant form. 3d.

PEACE, A. L., Mus. Doc., Oxon.—in D. Service No. 2. Magnificat and Nunc dimittis. 9d.

SPINNEY, REV. T. HERBERT.—Te Deum laudamus. Chant form. 2d.

SWIFT, GEORGE H.—(in E). Magnificat and Nunc dimittis. 4d.

ARMES, PHILIP, and JOHN NAYLOR.—Proses from the York Processional, with other occasional Processional Hymns. The Words translated or written by J. POWELL METCALFE, M.A. 1s.

BATEMAN, ROBERT BOWNESS.—"Truly God is loving unto Israel." Anthem for Solo and Chorus. 4d.

BUNNETT, E., Mus. Doc.—"Sing to the Lord." Harvest or Festival Hymn-tune. 1d.

CAMBRIDGE, FREDERICK.—"I was in the Spirit." Anthem for Trinity Sunday. 4d.

MALLEY, JAS.—"Cry out and shout" (Anthem), and Four Hymn-tunes. 6d.

ALCOCK, W. G.—"Come, all ye nymphs and shepherds gay." Part-song. Words by WISL. 4d.

BRIDGE, J. FREDERICK. Mus. Doc.—"The Goose." Humorous Part-song for Men's Voices. Words by Lord TENNYSON. 6d.

CRAIK, ARTHUR L.—"It is not always May." Four-part Song. The words by LONGFELLOW. 3d.

MOONIE, JAMES A.—"Come, live with me." Four Part-song. 4d.

CUMMINGS, WILLIAM H.—"Life's Twilight." Song. 2s.

ESSINGTON, LOUISA F.—"Der Fischer Knabe au der Theiss." Volkslied (Ungarisch). 1s.

WALKER, J. H.—"Flow down, cold rivulet." The Words by Lord TENNYSON. 2s.

NOVELLO'S PIANOFORTE ALBUMS. Edited by BERTHOLD TOURS. No. 16, Scottish Airs (four hands), arranged by OTTO SCHWEIZER. 1s.

BISHOP, SIR HENRY R.—"Spirits, advance!" Chorus, with Solos. String parts, 1s.; Wind parts, 2s. 6d.

NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION. Translated by W. G. McNAUGHT.

COWEN, FREDERIC H.—"Sleeping Beauty." A Cantata. The Poem by FRANCIS HUEFFER. 1s. 6d.

ROMBERG, A.—"The Lay of the Bell." A Cantata. The English Version by the Rev. J. TROUTBECK, D.D. 8d.

GAUL, A. R.—"Ruth." A Sacred Cantata. Op. 34. Words by E. OSNENFORD. 9d.

No. 370. Sing praises unto the Lord
371. Good night! farewell! .. W. A. C. CRUICKSHANK 1½d.
... G. G. GARRETT 1½d.

DURING THE LAST MONTH—continued.

372.	{ To God on high To Thee, O Lord } (St. Paul)	MENDELSSOHN	1d.
373.	{ Sleepers, wake Kiss up! arise! ... }	"	2d.
374.	{ I praise Thee, O Lord O great is the depth }	"	1½d.
375.	{ How lovely are the messengers } (St. Paul)	"	1d.
376.	{ Thus saith the Lord O be gracious, ye immortals }	"	1d.
377.	{ See what love hath the Father Mourn, ye afflicted (Judas Maccabeus). }	HANDEL	1d.
378.	{ Arm, arm, ye brave We come, in bright array }	"	1d.
381.	{ Lead on, lead on Disdainful of danger }	"	1d.
382.	{ Hear us, O Lord Fall'n is the foe }	"	1d.
383.	{ Hail, Judea! happy land! We hear }	"	1d.
384.	{ We never will bow down Sing unto God }	"	1d.
385.	{ Hallelujah! Amen! From Thy love as a Father (Redemption). }	GOUGH	2d.
386.	{ Unfold, ye portals everlasting Lovely appear over the mountains }	"	3d.
387.	{ Hymn of the Apostles Come with torches (Walpurgis Night) }	"	4d.
388.	{ Depart, ye sons of Aaron (Athalie) With a laugh as we go round (May Queen) }	MENDELSSOHN	3d.
389.	{ O the pleasure of the plains (Acis and Galatea) }	HANDEL	1½d.
390.	{ Wretched lovers (Acis and Galatea) Come, Dorothy, come (Swabian Volkslied) }	"	1d.
391.	{ O, lovely peace (Judas Maccabeus) { My hope is in the Everlasting (solo) }	HANDEL	1½d.
392.	{ Awake, thou that sleepest (chorus) }	Dr. STAINER	2d.
393.	{ The rainbow ... }	BERTHOLD TOURS	1d.
394.	{ Sweet is Thy mercy ... }	J. BARNBY	1d.
395.	{ Blessed are the merciful ... }	H. HILES	1d.
396.	{ Drops of rain ... }	J. J. LEMMENS	1½d.
397.	{ Moonlight ... }	EATON FASING	1d.
398.	{ The beleaguered ... }	ARTHUR SULLIVAN	1d.
399.	{ Hark! the village bells ... }	JAMES SHAW	1d.

BELCHER, W. T., Mus. Doc., Oxon.—"The Clarion." A Set of Six Compositions and Arrangements for the Organ, with Pedal Obligato, specially intended as Voluntaries. No. 2. Adagio, 1s. No. 4. The Clarion March, 2s.

Now ready.

NEW AND REVISED EDITION, with various improvements and many additional Chants, of THE PSALTER, arranged for Chanting. With appropriate English Chants. Edited by the Rev. Sir F. A. GORE OUSELEY, Bart., M.A., Mus. Doc., Oxon., &c., and EDWIN GEORGE MONK, Mus. Doc., Oxon. Edition I., in Post 8vo, with the chants in short score. Cloth, 2s. Edition II., in Foolscap 4to, large type, with the chants in short score. Cloth, 4s. Edition III., in Imperial 32mo. Words only. Cloth, 9d. With Proper Psalms, 1s. The Proper Psalms separately, 3d.

NEW, REVISED, AND ENLARGED EDITION

OF THE CANTICLES, &c. First Series.
I. Post 8vo, chants in short score. 6d.
II. Foolscap 4to, chants in short score. 1s.
III. In 32mo. Words only. 1½d.
When this new Edition is required, instead of the original Work (which is on sale in all its original forms), orders should be specific for "REVISED EDITION."

NEW, REVISED, AND ENLARGED EDITION

OF THE ANGLICAN CHANT-BOOK. A Collection of Single Chants, Ancient and Modern, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. The Chants correspond with those of the "Psalter," and are similarly numbered. Edited by EDWIN GEORGE MONK, Mus. Doc., Oxon. 8vo, in paper cover, 9d.; cloth, 1s. 6d. Foolscap 4to, large type, paper cover, 1s. 6d.; cloth, 2s. 6d.

London: NOVELLO, EWER and Co.

TWO-MANUAL AND PEDAL AMERICAN

ORGAN. 21 stops and swell; pedals, 30 notes; 15 sets of reeds, octave, manual, and pedal couplers; foot and side blowers. In handsome carved and panelled walnut case, with ornamental gilt pipe top, and stool. Guaranteed in perfect order. Price 85 guineas; cost £275. Can be seen and tried at 39, Hargrave Park Road, Junction Road, Holloway.

MUSIC ENGRAVING.—Authors' works Engraved and Printed in the best style on the shortest notice. Estimates and terms post-free. Akerman and Attwood, 7, Upper John Street, Golden Square, W.

SECOND-HAND First-class MUSIC and **MUSICAL WORKS**—Ancient and Modern. Full Scores and Orchestral Parts of scarce and out-of-print Works—Vocal and Instrumental—for Violin, Flute, Violoncello, Organ, Concertina, Harp, Guitar, &c. A large Stock of Score Old Music. Robinson's, 95, St. Martin's Lane. Removed from 319, Strand. Catalogues, two stamps.

First Patentee & the largest Manufacturer of Pedal Attachments in the World.

The true "Perfection" of Ainsworth's Pedal Attachments has achieved for them an unparalleled success. They are now used by the most cultured Organists and Musicians all over the world; and the hundreds of Testimonials that have poured in from professional gentlemen of the highest rank prove conclusively their GREAT SUPERIORITY.

AINSWORTH'S NEW PATENT

You will GAIN much valuable information by a perusal of AINSWORTH'S

NEW LIST

showing his New Patent Independent, Modifying, Adjustable, Combination Lever Action, which is EASILY attached to ANY Pianoforte, and you are kindly requested to apply for it.

TONE.

The Tone of Pedals can be instantly modified by the performer from *p* to *ff*, and *vice versa* (although he pedal exactly the same), by the mere movement of a *Stop* or by two Modifying Foot Pedals arranged with the Organ Pedals. Soft *staccato* and *legato* passages are rendered with the utmost accuracy, an important feature only attainable by Ainsworth's New Patent.

PRICES FROM £4 4s.

Trade and Professional Terms Liberal.

Kindly write for "New List."

POSTAL ADDRESS—

JOHN AINSWORTH, F.S.Sc.,

MENDELSSOHN HOUSE,

BRINSCALL, CHORLEY, ENGLAND.

Authorised Telegraphic Address, "Brinscall, Chorley."

JAMES CONACHER AND SONS, ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Gold Medal awarded, Bradford Technical School Exhibition, 1882.

Specifications and Estimates free of charge.

ALFRED MONK'S ORGAN WORKS REMOVED to extensive new premises, 550, HOLLOWAY ROAD, London, N. Specifications and estimates sent free on description of Organs, to suit any position or limited spaces in any part of the kingdom or for foreign climates. Organs built for hire, or on the three years system of payment. All Organs guaranteed to be of best materials and workmanship, and constructed on the most improved principles. Tunings, Repairs, Additions, and Rebuilding contracted for in any part of the kingdom. Price lists and testimonials sent free. Celebrated for good Organs at moderate prices. Inspection invited.

T. R. WILLIS (established 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Music Strings, Wire, &c., Violins, Concertinas, &c., 29, Minories, London. List for stamp.

"TOWER" ORGAN WORKS.—Specifications made out for Organs. Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. Willis, 29, Minories, London.

ORGANS.—W. BEALES and CO., Steam Works. Limes Road, West Croydon, supply specifications for any sized Organ; also Repairing, Rebuilding, and Revoicing. Organs tuned by annual contract or otherwise. Moderate prices and quality of work guaranteed.

D'ALMAINE'S PIANOS. Great reduction in Prices. Easy terms. Ten years warranty. Class 0, £14; Class 1, £17; Class 2, £20; Class 3, £23; Class 4, £26; Class 5, £30; Class 6, £35; Class 7, £40; Class 8, £45; Class 9, £50. T. D'Almaine and Co., 91, Finsbury Pavement, City, E.C. American Organs from £5. Established 100 years.

ACCURATE METRONOMES, 1s., post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 12th edition, 6d. each. L. A. Wholesale, Trinity Street, Huddersfield.

VIOLIN AND BOW

MAKERS AND REPAIRERS,

GEORGE WITHERS & CO.

(Late of Coventry Street),

WHOLESALE IMPORTERS OF

MUSICAL STRINGS

FROM ROME, PADUA, AND NAPLES.

A FINE COLLECTION OF ITALIAN INSTRUMENTS

Bows, Cases, Music Stands, &c. See Price Lists.

51, ST. MARTIN'S LANE, LONDON.

NO OTHER ADDRESS.

VIOLINS.

PARIS UNIVERSAL EXHIBITION, 1878.—CLASS 13.
OFFICER OF ACADEMY (FINE ARTS), 1884.

Gold and Silver Medal, PARIS, 1878.—Gold Medal, PARIS, 1879.

Gold Medal, ROME, 1880, and Two Diplomas.

CH. J. B. COLLIN-MÉZIN,

VIOLIN, VIOLONCELLO, AND BOW MAKER,

ARTISTIC HOUSE,

PARIS, 10, RUE DU FAUBOURG-POISSONNIÈRE, 10, PARIS.

The celebrated Violins and Violoncellos for Soloists, which, since the adoption of the new system, are the only approved. Recommended and played by the greatest masters; among others, Messrs. SIVORI, MARSH, HOLLMAN, LEONARD, ARMINGAUD, MRS. MARIE TAYLOR, &c. &c., Messrs. MASSART, SAUZAY, DANCLA, FRANCHOMME, MAURIN, CHEVILLARD, JACQUARD, &c., Professors at the Conservatoire of Music, Paris.

Catalogues and testimonials post-free on application.

BRASS, REED, STRING, and DRUM and FIFE BANDS, PIANOFORTES, and HARMONIUMS supplied at wholesale prices, at J. Moore's, Buxton Road, Huddersfield. Prices, with drawings of every instrument, post-free. Music for any kind of band. Patronised by the Army, Navy, and Rifle Corps.

VIOLIN STRINGS.—Finest Italian, three firsts, post-free as sample, for thirteen stamps.—Alphonse Cary, Newbury.

VIOLIN STRINGS to stand at Concert Pitch.—Five Firsts (Gut or Silk) or Two Everlasting Metallic Strings sent post free for 13 stamps. PRINZEL'S PATENT MACHINE PEGS for Violin, Viola, and Cello. These Pegs turn easily; will not slip or get out of order. Sole Agent, J. Dean, 77, City Road, E.C. Established 1843. Price Lists sent free.

MESSRS. W. E. HILL and SONS have been awarded a GOLD MEDAL at the INVENTIONS EXHIBITION, 1885, and the Sole GOLD MEDAL, SOCIETY OF ARTS, 1885, for VIOLIN, VIOLONCELLO, and BOW MAKING.

MESSRS. W. E. HILL and SONS beg to call attention to some excellent modern VIOLINS they are selling. Price Four Guineas each; also to the tested strings to be had only at their establishment.

MESSRS. W. E. HILL and SONS' new patent Chinholder and Shoulder Pad, "The Peterson," is now ready for sale. Price 7s. 6d. by post, 7s. 9d.

MESSRS. W. E. HILL and SONS give opinions on Violins for a moderate fee. Particulars on application, 73, Wardour Street, London, W.

Auction Rooms specially for the Sale of Musical Property.

MESSRS. PUTTICK and SIMPSON, Auctioneers, 27, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

OBOES.—The attention of Professional Players is respectfully invited to the "NEW MODEL," which is unrivalled for equality of tone throughout the entire scale. N.B.—Every instrument guaranteed free from weak or faulty notes. J. Sharpe, Professional Oboist and Musical Instrument Maker, Pudsey, near Leeds.

ANTHEMS, &c., FOR LENT.

All ye who weep	Ch. Gounod	3d.
Blessed Jesu, Fount of Mercy	Anton Dvorák	6d.
Come and let us return	Sir John Goss	3d.
Come unto Him	Ch. Gounod	2d.
Come unto Me	Sir Herbert Oakeley	6d.
Come unto Me	J. Stafford Smith	13d.
Comfort, O Lord, the soul of Thy servant	Dr. Crotch	14d.
Day of anger	Ch. Gounod	6d.
Distracted with care	Haydn	14d.
Enter not into judgment	Attwood	14d.
For our offences	Mendelssohn	14d.
Have mercy upon me	Ch. Gounod	14d.
He in tears that soweth	Dr. Hiller	14d.
Incline Thine ear	Himmel	14d.
In Thee, O Lord	B. Tours	3d.
In Thee, O Lord	Weldon	3d.
Is it nothing to you? Two-part Anthem	M. B. Foster	2d.
I will cry unto God	C. Steggall	3d.
Lord, for Thy tender mercies' sake	Farrant	14d.
Lord, for Thy tender mercies' sake	G. Rayleigh Vicars	14d.
Lord, I call upon Thee	J. E. West	14d.
Lord, on our offences	Mendelssohn	14d.
Make me a clean heart	J. Barnby	3d.
My God, look upon me	J. L. Hopkins	3d.
O come near to the Cross	Ch. Gounod	6d.
O day of penitence	Henry Leslie	14d.
O have mercy upon me	G. E. Lake	14d.
O Lamb of God	G. E. Lake	14d.
O Lord, my God	C. Maian	14d.
O Lord, my God	S. S. Wesley	14d.
O saving Victim	Ch. Gounod	14d.
O saving Victim	Berthold Tours	14d.
O Saviour of the world	Sir John Goss	14d.
Out of the deep	Dr. F. E. Gladstone	3d.
Rend your heart	J. Baptist Calkin	14d.
Seek ye the Lord	Dr. Roberts	3d.
Spare us, Lord most holy	E. A. Sydenham	14d.
Think, good Jesu	Mozart	6d.
Thus saith the Lord	Dr. Garrett	6d.
Turn Thee again	Attwood	14d.
Turn Thy face from my sins	A. Sullivan	14d.
Turn Thy face from my sins	C. Steggall	14d.
Turn Thy face from my sins	C. Steggall	14d.
Unto Thee have I cried	Sir George Elvey	3d.
Word of God Incarnate	Ch. Gounod	3d.

London: NOVELLO, EWER and Co.

FOR LENT.

THE PASSION OF CHRIST. Set to Music by G. F. HANDEL. Octavo, paper cover, 3s. Paper boards, 3s. 6d. Scarlet cloth, gilt, 5s.

THE PASSION OF OUR LORD. (According to St. Matthew.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (According to St. John.) Set to Music by JOHN SEBASTIAN BACH. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of our Saviour on the Cross.) Set to Music by J. HAYDN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven Words of our Saviour on the Cross.) Set to Music by CH. GOUNOD. Octavo, paper cover, 1s.

THE PASSION OF OUR LORD. ("Der Tod Jesu.") Set to Music by C. H. GRAUN. Octavo, paper cover, 2s. Paper boards, 2s. 6d. Scarlet cloth, gilt, 4s.

London: NOVELLO, EWER and Co.

FOR LENT.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING MODERN COMPOSERS

GEORGE C. MARTIN (No. 1 in F, No. 2 in E flat, No. 3 in G)	each	4d.
W. T. BEST ... ..	...	3d.
J. BARNBY ... ..	...	...
JOHN FOSTER ... ..	...	...
MONTE SMITH (two settings) ... ..	...	14d.
J. TURL (two settings) ... ..	...	...
REV. C. A. WICKES (two settings) ... ..	...	...
HENRY GADSBY ... ..	...	2d.
C. E. MILLER ... ..	...	2d.
DR. STAINER, R. DE LACY, A. GIBBS, and F. CHAMPELVS ... ..	...	14d.
DR. STAINER, W. WINN, and F. WALKER ... ..	...	14d.
DR. J. F. BRIDGE, JAMES TURL, and DR. HAYES ... ..	...	2d.

London: NOVELLO, EWER and Co.

FOR LENT.

Blessed Jesu, Fount of Mercy

FULL ANTHEM FOR FOUR VOICES

THE WORDS ADAPTED BY THE REV. BENJAMIN WEBB.

The Music from the "STABAT MATER" by

ANTON DVOŘÁK.

Price Sixpence.

London: NOVELLO, EWER and Co.

FOR LENT.

THE MISERERE, &c., as used in St. Paul's Cathedral Lenten Services. Arranged by J. STAINER. 8vo. Price 3d.

MISERERE DEI, DEUS. The music composed by J. BARNBY. 8vo. Price 6d.

MISERERE DEI, DEUS. Set to the well-known Ancient Chant, as arranged and harmonised by VINCENT NOVELLO; from the Appendix to the Accompanying Harmonies to the Brief Directory of Plain-Song, by the Rev. THOMAS HILLMORE, M.A. Price 2d.

London: NOVELLO, EWER and Co.

EASY CHURCH MUSIC. For use during Lent. By HENRY ROGERS, Organist and Choir Director, Christ Church, Cheltenham.

BENEDICITE (No. 1) in D. 3rd Edition. "A very effective setting, in chant form, with varied organ accompaniment. Written specially to promote hearty congregational singing."

BENEDICITE (No. 2) in C. Just published. "An agreeable change to No. 1, being equally easy and melodious." Copies may be had of the Composer, or

London: NOVELLO, EWER and Co.

HAIL, THOU HEAD! SO BRUISED AND TORN. Special Hymn for Lent. New Tune by Dr. STAINER. Price 2d. Words only, 2s. per 100.

London: NOVELLO, EWER and Co.

For Lent. Just published. Price 3d.

THE BENEDICITE

(Suitable for Parish Choirs)

MUSIC BY

S. D. BIRD.

* Clergy and Organists are respectfully invited to give this setting a trial.

London: NOVELLO, EWER and Co.

THE STORY OF THE CROSS. 2d.; words only, 1s. 4d. per 100. **TE DEUM LAUDAMUS.** Set to a Quadruple Chant. 2d. Address, Caleb Simper, Organist, Worcester.

EASTER ANTHEMS. By CALEB SIMPER, Organist of St. Mary Magdalene, Worcester. Composer of Eleven Prize Tunes, Voluntaries, &c.

IF WE BELIEVE THAT JESUS DIED. New 3d. (May be sung Full, or with Solo.)

HALLELUJAH! NOW IS CHRIST RISEN. 3rd Thousand. The "Hallelujahs" are easily arranged from Handel's *Messiah*.

"A favourite anthem." 3d.

HE IS RISEN. 12th Edition. Popular, easy, and effective 3d.

WHY SEEK YE? 5th Edition. With Bass Solo 3d.

AND BEHOLD! THERE WAS A GREAT EARTHQUAKE. 3rd Thousand. (Very effective) 3d.

Also, TE DEUM LAUDAMUS in F. 3rd Edition 3d.

MAGNIFICAT and NUNC DIMITTIS in F. 6th Edition 3d.

MAKE A JOYFUL NOISE. 4th Thousand. Festivals 3d.

Sung at several Choral Festivals last year.

EASTER ANTHEM, Second Edition, NOW UPON THE FIRST DAY. Price 3d.

"Vigorous, tuneful, and effective."
"A great favourite with our choir."
"Your anthem was thrice repeated by request," &c., &c.
M. MARSHALL, Yorktown, Surrey.

EASY ANTHEMS. By THOS. SMITH. Price 3d.

each. No solos. All full.

"Thou crownest the year." 24th Ed. "O sing unto the Lord." 3rd Ed. "Fear not, O Land." "I ye love me." 4th Ed. "O worship the Lord." 15th Ed. "I was glad." 4th Ed. "My heart is fixed." 2nd Ed. "O send out Thy light." "It is a good thing to give thanks." "Hear my prayer." "Like as the hart." "The Lord is my Shepherd." "Lift up your heads." 2nd Ed. "Sing we merrily." 4th Ed. Te Deum in F. Five Kyrie Eleisons. 4th Ed.

London: NOVELLO, EWER and Co.

Post-free from the Composer, Music Warehouse, Bury St. Edmunds.

PASSION SERVICE

NEW SACRED WORK

FOR THE SEASON OF

LENT AND GOOD FRIDAY,

BY

ALFRED R. GAUL,

COMPOSER OF THE "HOLY CITY," "RUTH," &c.

SHEFFIELD INDEPENDENT.

"Scholarly writing, combined with unmistakable talent, and eminently adapted to the purpose for which it was written and composed, the work will probably be largely used, and Mr. Gaul have to be congratulated upon another success."

MUSICAL STANDARD.

"In this fresh musical product Mr. Gaul has the advantage of an open field, till very recently closed almost entirely to the Anglican Church composer; so that at the outset his work claims the merit of distinctiveness. The text of Mr. Gaul's work, varied and elaborate in structure, is the compilation of the Rev. J. C. Bissard, author at the same time of the original lyrical portions of the work. The course of sacred events connected with the Passion is laid out by the writer so as to form a series of six distinct 'scenes,' the literary construction of these being similar in plan throughout, but each preserving its own separate unity and point of narrative or dramatic interest. The subjects of these divisions, each occupied with a particular stage of the Mystery, are respectively: 'The traitor at the table,' 'The Denial,' 'The Condemnation before Pilate,' 'The Mockery on Calvary,' 'The Shadow of Death,' and 'The Holy Sepulchre.' Each comprises a prophetic portion (the words selected from those passages of Holy Writ 'foreshadowing' the event), and preceded by a short choral, which is retained unaltered throughout the work; a narrative portion dealing with the especial event, and what may be termed the lyrical epode, a hymn embodying the subjective reflection on the preceding passages, and in which the whole congregation is supposed to take part. The author has executed the compilation and versification with commendable judgment and skill. As regards the composer's share in the work, it must be noted, in the first place, that whilst endeavouring to illustrate in the best manner possible the outward course of the events, the dramatic element, properly so called, has been carefully kept out of the work. Individual characterisation has been avoided by allotting the different solo musical passages without regard to any representative character. This arrangement has no doubt been prompted by judicious reasons, and there is much to be urged in its favour. Mr. Gaul has adopted the *arioso* style of musical setting for the solo portions of his work. In certain parts, as in the melodious solo 'Blessed are the departed,' the writing approaches the ordinary *aria* form, but in general the more declamatory style is preserved. There is no imitation of archaic forms in either melodies or harmony, and in the descriptive episodes the composer has not been tempted into theatrical exaggeration in order to secure dramatic effect. The style of the composition, in short, resembles generally that of Mr. Gaul's previous writings—the same effective, grateful part-writing, and the same expressive and melodious treatment of the solo voice. In those sections, notably that of the Unjust Condemnation, where the realistic element is predominant, the composer has manifested his ability to write with dramatic force and intensity as well as with lyric charm. In this respect the choral writing distinguished itself in comparison with that in the 'Holy City' and other of the composer's works. Among the items which impressed us most favourably was the chorus 'The fanning pot is for silver,' the beautiful choral passage 'Watch and pray,' the whole of the choral passages of the Condemnation scene (the original treatment of this scene evades any comparison with the part of the Passion music of other writers); the contralto air 'Oh, hear ye this, all ye people'; the fine chorus 'Consider this,' the culminating point of the scene on Calvary; the trio for soprano, tenor, and bass 'Thou hidest Thy face, O Lord'; the quartet 'Hath God forgotten to be gracious'; the strikingly effective chorus 'God is not a man that He should lie'; the solo before mentioned, 'Blessed are the departed,' with its choral appendage (solo quartet); and last, but not least in merit, the fine setting of Adelaide Procter's lines, 'Why should'st thou fear the beautiful angel Death,' full like the poem of a sweet, subdued, delicious calm. Mr. Gaul has not written new hymn-tunes from Mr. Bissard's lyrics; the tunes selected for this occasion were from among those in ordinary congregational use. Altogether considered, Mr. Gaul's new work will undoubtedly greatly enhance his already high reputation in the line of sacred composition. An overflowing congregation testified to the great interest taken in the service. On Saturday evening the work was repeated, the attendance being almost equally large with that of the previous evening."

BIRMINGHAM DAILY MAIL.

"A second experience simply confirms the remark hazarded on the first presentation—viz., that the work is not only the most important Mr. Gaul has yet given to the world of art, but is one that, when familiar, must arrest attention."

Price, paper cover, 2s. 6d.; paper boards, 3s.; scarlet cloth, 4s.

The loan of Orchestral Parts on application to the Composer.

LONDON: NOVELLO, EWER AND CO.

NOW READY.

The Church Choralist.

ANTHEMS AND SERVICES.

HIGH CLASS, BUT EASY.

"Among much that is excellent and worthy of commendation in the two volumes, special mention should be made of the compositions of Mr. Dudley Buck, Mr. W. E. Sudds, and Mr. E. Minshall,"—*Musical Standard*.

"The anthems will well repay careful choir practice; the accompaniments are very effective,"—*Christian World*.

"Choirmasters in search of music of original and pleasing character, melodious and attractive, without being overcrowded with chromatic passages, will find this collection worthy of attention. It is neatly printed in clear, readable type,"—*Leeds Mercury*.

"It will certainly be welcomed by a host of choirs,"—*The Lute*.

No. Sol-fa. Staff.

1.	1 st d.	1 st d.	Arise, shine	W. Meston.
2.	1 st d.	3 ^d	Te Deum in D (Congregational)...	Deane.
3.	1 st d.	1 st d.	How amiable are Thy	G. Merritt.
4.	1 st d.	1 st d.	Cry aloud and shout	"
5.	1 st d.	1 st d.	Praise the Lord, O Jerusalem ...	R. A. Slater.
6.	1 st d.	1 st d.	Praise ye the Lord	E. Minshall.
7.	1 st d.	1 st d.	Make a joyful noise	"
8.	1 st d.	2 ^d	O praise the Lord	A. Dunt.
9.	1 st d.	2 ^d	This is the day	W. F. Sudds.
10.	1 st d.	1 st d.	Hark! the herald angels	"
11.	1 st d.	1 st d.	O thou afflicted	Dudley Buck.
12.	1 st d.	2 ^d	The God of Abraham praise ...	"
13.	1 st d.	2 ^d	Arise, shine, for thy Light	"
14.	1 st d.	1 st d.	O Lord, Thou art my God	"
15.	1 st d.	1 st d.	If ye love Me... ..	W. F. Sudds.
16.	1 st d.	3 ^d	I will magnify Thee... ..	"
17.	1 st d.	2 ^d	I will lift up mine eyes	"
18.	1 st d.	2 ^d	Gloria in Excelsis	"
19.	1 st d.	2 ^d	Praise the Lord	"
20.	1 st d.	3 ^d	God be merciful	"
21.	1 st d.	3 ^d	We praise Thee, O God	"
22.	1 st d.	2 ^d	O come, let us sing	"
23.	1 st d.	2 ^d	Cantate Domino	"
24.	1 st d.	2 ^d	O be joyful in the Lord	"
25.	1 st d.	2 ^d	Benedictus	"
26.	1 st d.	2 ^d	Sing to the Lord	J. B. Molitor.
27.	1 st d.	3 ^d	Lift up your heads	"
28.	1 st d.	1 st d.	If ye love Me... ..	J. C. Warren.
29.	1 st d.	2 ^d	The Lord's Prayer	G. B. Allen.
30.	1 st d.	1 st d.	Lead me, O Lord	Henry Wilson.
31.	1 st d.	1 st d.	I will lay me down in peace ...	"
32.	1 st d.	1 st d.	God be merciful unto us	T. P. Murphy.
33.	1 st d.	2 ^d	And the angel of the Lord... ..	B. F. Gilbert.
34.	1 st d.	3 ^d	Christ our Passover	A. Davenport.
35.	1 st d.	3 ^d	Te Deum in G	J. R. Thomas.
36.	1 st d.	3 ^d	Te Deum in E flat	"
37.	1 st d.	3 ^d	The Lord is King	E. A. Jones.
38.	1 st d.	3 ^d	How goodly are thy tents	W. O. Perkins.
39.	1 st d.	3 ^d	Cantate Domino in A	A. J. Holden.
40.	1 st d.	2 ^d	Deus Misereatur in E	"
41.	1 st d.	2 ^d	Gloria in Excelsis in C	"
42.	1 st d.	2 ^d	Jubilate Deo in E flat	"
43.	1 st d.	3 ^d	Gloria in Excelsis in F	Henry Wilson.
44.	1 st d.	3 ^d	Sing unto the Lord (Xmas)	W. L. Blumenschein.
45.	1 st d.	2 ^d	O come, let us sing	"
46.	1 st d.	2 ^d	Gloria in Excelsis	"
47.	1 st d.	3 ^d	Christ our Passover (Easter) ...	F. Schilling.
48.	1 st d.	1 st d.	Comfort, O Lord	T. P. Murphy.
49.	1 st d.	2 ^d	Jubilate Deo in E flat	J. Mosenthal.
50.	1 st d.	3 ^d	Te Deum in E flat	"
51.	1 st d.	2 ^d	Jubilate Deo in G	"
52.	1 st d.	3 ^d	Deus Misereatur in A flat... ..	Dudley Buck.
53.	1 st d.	1 st d.	Jubilate in E	R. Dunstan, Mus. B.
54.	1 st d.	3 ^d	Benedictus in E and Kyrie	"
55.	1 st d.	3 ^d	Venite in E	"
56.	1 st d.	3 ^d	Te Deum in E and Sanctus	"
57.	1 st d.	2 ^d	Jubilate Deo in D	A. Geibel.
58.	1 st d.	2 ^d	Up, Lord, why sleepest Thou? ...	C. F. Daniels.

TWO EDITIONS—STAFF NOTATION AND SOL-FA.

Part I. (Nos. 1 to 18), Part II. (Nos. 19 to 36), Part III. (Nos. 37 to 54), O. N., 2s. 6d., Sol-fa, 2s. each; or in numbers as above.

LONDON: J. CURWEN AND SONS, 8, WARWICK LANE, E.C.

NEW FOREIGN PUBLICATIONS.

AVERMAET, F. VAN.—Fifty Progressive Studies for Piano-forte. In five Books. ...	Prices varying from 7s. to 12 0
BACH.—New Edition of Complete Works. Vol. XXXI. net	42 0
BANCK, C.—Lyrical Pieces. For Piano-forte. Op. 82. Two Books ...	each 5 0
BARTH, R.—Sonatina in G major. For Violin and Piano-forte. Op. 9 ...	7 0
BEETHOVEN.—Ninth Symphony. Arranged for Two Piano-fortes (four hands) by E. Naumann ...	29 0
—Adagio from the same, arranged for Violin and Piano-forte by L. Einzig ...	5 0
BOHM, C.—"Am Bergquell." Op. 327. No. 2. For Piano ...	3 0
CHOPIN, F.—Sonata. For Two Celli. Op. 27. No. 1. ...	7 0
—Two Mazurkas. Arranged for Violin and Piano-forte by A. Gibson ...	4 0
DUPONT, A.—Piano-forte School. Série XIV. ...	8 0
GADE, N. W.—"Holbergiana." Suite for the Orchestra. Op. 61.—	
Full Score ...	29 0
Orchestral Parts ...	40 0
GOTTSCALK, L. M.—"Trémolo." Op. 58. Arranged for Piano-forte Duet ...	6 0
HANDEL.—Larghetto and Siciliano. For Violin or Cello and Piano-forte or Harmonium. By C. Rundnagel ...	4 0
LACHNER, F.—Marche Célèbre "from first Suite. Arranged for Violin and Piano-forte ...	5 0
LANGE, G.—Styrian Songs. For Piano-forte. Op. 342 ...	3 0
—"Drinking Song." For Piano-forte. Op. 343 ...	3 0
—"At the Spinning-wheel." For Piano-forte. Op. 344 ...	3 0
—"In the Convent" (Legend). For Piano-forte. Op. 345 ...	3 0
—"La Vivandière" (March). For Piano-forte. Op. 346 ...	3 0
—"At Night." For Piano-forte. Op. 347 ...	3 0
—"The Mill." For Piano-forte. Op. 348 ...	3 0
—"Rococo Minuet." For Piano-forte. Op. 349 ...	3 0
—"The Warrior's Serenade." For Piano-forte. Op. 350 ...	3 0
LANGE, S. DE.—Four Songs. For Three Female Voices. Op. 12. With German words:—	
Score ...	6 0
Each Part ...	2 0
LER, S.—Three Easy Duets. For Violin and Cello. Op. 124. Three Books ...	each 2 6
—Three Duets. For Violin and Cello. Op. 125 ...	3 6
MERKEL, G.—Thirty Studies for the Organ. Op. 182. net	3 6
—Ninth Sonata. Op. 183. (Last work.) For the Organ ...	7 0
NAUMANN, E.—"Musikgeschichte." (With numerous illustrations.) In two vols., bound ...	each net 15 0
PALESTRINA.—Subscription Edition of Complete Works. Volume 27. Containing thirty-five Magnificats ...	29 0
POZNANSKI, J. B.—Three Pieces for Violin and Piano-forte:—	
No. 1. Idylle ...	3 0
" 2. Remembrance ...	3 0
" 3. Tarentelle ...	5 0
RIEDEL, A.—Six Sonatas. For Piano-forte. Op. 12. Two Books:—	
Book I. ...	4 0
" II. ...	5 0
SCHOLTZ, H.—Ballade. Op. 66. For Piano-forte ...	5 0
—Hunting Song. Op. 67. For Piano-forte ...	5 0
SCHRAUTENHOLZ, M.—Three Nocturnes. For Piano-forte. Op. 27 ...	6 0
SCHULHOFF.—Album of Favourite Piano-forte Pieces. Two vols. ...	each net 2 6
SCHUMANN.—New Edition of Complete Works, containing Op. 47, 73, 105, 113, 102. Complete ...	net 15 6
SGAMBATI, G.—Symphony in D major. Op. 16. Arranged as Piano-forte Duet ...	21 0
SPIESS, E.—Concert Rondo. For three Violins. Op. 27. ...	7 0
WAGNER.—Hans Sachs' Apotheose from the "Mastersingers." Arranged for Concert Room performances by C. Kistler:—	
Full Score ...	net 10 0
Orchestral Parts ...	net 6 0
WERMANN, O.—Three Movements. For the Organ:—	
No. 1. Allegro ...	5 0
" 2. Adagio ...	3 0
" 3. Grave ...	6 0
WERNER, AUG.—Second Notturmo. Op. 38. For Piano-forte ...	3 0
—Third Minuet. Op. 39. For Piano-forte ...	3 0
WOLF, L. C.—Trio in B major. For Piano-forte, Violin, and Cello. Op. 10 ...	net 12 0

Sold at half price, if not marked net.

LONDON: NOVELLO, EWER AND CO.

Just published.

HEINRICH SCHÜTZ

COMPLETE WORKS EDITED BY

DR. PH. SPITTA.

Vol. I., containing the Four Passions and the Seven Last Words of the Lord ...

London: NOVELLO, EWER and Co. Score, net 30s.

Just published.

ANTONÍN DVOŘÁK

SECOND SYMPHONY, IN D MINOR. OP. 70.

Full score ... net 49s.
Orchestral parts ... 72s.
Arranged as Piano-forte Duet ... 24s.

London: NOVELLO, EWER and Co.

Just published.
SUBSCRIPTION EDITIONS.

BACH'S WORKS

Volume XXXI., in Three Series, containing Five Overtures for the Orchestra, The Musical Sacrifice, and Two Concertos for Three Piano-fortes and Orchestra. Net 40s.

PALESTRINA'S WORKS

Volume XXVII., containing Thirty-five Magnificats. Net 20s.

SCHUMANN'S WORKS

EDITED BY CLARA SCHUMANN.

Série V., containing Op. 47, 73, 105, 113, 102. Complete, net 15s. 6d.

London: NOVELLO, EWER and Co.

COMPOSITIONS BY ROBERT MACHARDY.

WOODLAND WITCH (Operetta). 3s.
"Is melodious, vocal, and musician-like in its treatment throughout."—*Musical Times*.FAIRY MOTHER (Cantata for Ladies' Voices). 2s.
Just published.—SANCIA FELICE (Piano-forte Sonata). 5s.
"Esquisite works."—*Evening Telegraph*.PROGRESSIVE PIANO-FORTE PLAYING. 5s. net.
This work is beautifully got up, and ought to command a widely extended sale."—*Exhibitors' Illustrated Review*.PROGRESSIVE SIGHT-SINGING. 1s.
"Exceedingly clever and valuable work."—*Graphic*. "Its explanations are clear as a sunbeam."—*Oldham Chronicle*.A SONG OF THE TWILIGHT. 4s. Dedicated to Madame Nilsson.
"Exceedingly dramatic and original."—*Dundee Advertiser*.KARLUS' WALTZES. Piano-forte, 4s. Orchestral parts, 1s. 6d.
"Elegant and irresistible. It is a most pleasing dance."—*Oldham Chronicle*.LONDON MUSIC PUBLISHING COMPANY (Limited),
54, Great Marlborough Street, London.

PIANO-FORTE ALBUMS

EDITED BY

BERTHOLD TOURS.

PRICE ONE SHILLING EACH.

VOLUMES I, II, III, IV, V., CLOTH, FOUR SHILLINGS EACH.

VOLUME I.	VOLUME III.
No. 1. Compositions by Bach.	No. 7. Marches.
" 2. Compositions by Bach.	" 8. Marches.
" 3. Compositions by Bach.	" 9. Marches.
VOLUME II.	VOLUME IV.
" 4. Compositions by Handel.	" 10. Gavottes, Minuets, &c.
" 5. Compositions by Handel.	" 11. Gavottes, Minuets, &c.
" 6. Compositions by Handel.	" 12. Gavottes, Minuets, &c.

VOLUME V.

No. 13. Compositions by Wollenhaupt.
" 14. Compositions by Wollenhaupt.
" 15. Compositions by Wollenhaupt.

List of Contents may be had gratis and post-free.

LONDON: NOVELLO, EWER and Co.

MINUETTO FOR THE PIANO-FORTE.

CAPRICE-BRILLANTE

POLONAISE in A minor

By JAMES PRICE.

New Song, "My love and I," by same Composer, may be had of the publishers (Goddard and Co.), or of the Composer, 99, Berners Street, Ipswich.

Just published.
THE CELEBRATED

LARGHETTO

FROM SCHUMANN'S B FLAT SYMPHONY

ARRANGED FOR THE ORGAN BY

W. LYLE BIGGS,

Organist of St. Peter le Bailey Church, Oxford.

Price 1s. 6d. net. Post-free from the Arranger, 8, Queen St., Oxford.

HOW TO LEARN TO PLAY THE PIANO

WELL. Fourth Edition. Price 1s.
THE ART OF PLAYING AT SIGHT. Price 1s. 4th Ed.
LITTLE DIFFICULTIES IN PLAYING EXPLAINED. 1s.
HOW TO FORM AND TRAIN A CHOIR. Price 1s.
HOW TO TUNE YOUR OWN PIANO. Price 1s."The author of these works is a born teacher. He places his facts, arguments, inferences, and suggestions before his readers in the happiest and most persuasive style."—*Oldham Chronicle*.

THOS. SMITH, Music Warehouse, Bury St. Edmunds.

TO CHORAL SOCIETIES.

NARCISSUS AND ECHO

Cantata for Mixed Voices.

Price 3s. String parts, 11s. Wind parts, 15s.

GOD IS OUR REFUGE (Ps. xvi.)

Soli and Chorus. Price 1s.

COMPOSED BY

EDWIN C. SUCH, MUS. BAC., CANTAB.

London: NOVELLO, EWER and Co.

Now ready.

**MRS. SPEAKER;
OR, LADY LEGISLATORS.**

A NEW DRAMATIC CANTATA.

Libretto by JAMES WORKMAN; Music composed by A. W. BORST.

Price 3s.

London: NOVELLO, EWER and Co.

THE LAY OF THE LAST MINSTREL. New

Cantata. Words by SCOTT.

MUSIC BY

T. MEE PATTISON.

Price 2s. 6d. Band Parts may be hired.

THE ANCIENT MARINER. Fourth Thousand. By T. MEE

PATTISON. Price 2s. 6d. Band Parts may be hired.

London: NOVELLO, EWER and Co.

Just published.

MUSA ELEGEIA

BEING A SETTING TO MUSIC OF GRAY'S ELEGY,

By G. E. QUINTON.

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

FOUR-PART SONGS by S. S. STRATTON.—

"Monarch Winter," words by W. S. PASSMORE, 3d.; "Summer is but fleeting," words by E. OXFORD, 3d.; "Merrily every bosom boundeth," words by THOMAS MOORE, 3d.

London: NOVELLO, EWER and Co.

DICKORY, DICKORY, DOCK. Humorous Glee.By ALFRED ALLEN. "The composer evinces considerable humour."—*Saturday Review*. Price 4d. NOVELLO, EWER and Co.**POPULAR COMPOSITIONS** by GABRIEL DAVIS.

SONGS.

NET.

WHO'S FOR THE QUEEN? (New Patriotic Song.) 5s. d.
The Words written by F. E. Weatherly 2 0

(Sung by Mr. THURLEY BEALE.)

KING CARNIVAL. The Words written by F. E. Weatherly ... 2 0**BY THE RIVER.** The Words written by Herbert Gardner ... 2 0**ELSIE** (The Flower Girl's Song) 2 0

(Sung by Miss ADA TOLKIEN.)

THE ZINGARA 2 0

(Sung by Miss JOSÉ SHERRINGTON.)

THE COMING YEAR. The Words written by Dean Alford ... 2 0**THE OLD MEADOW GATE.** The Words written by R. Richardson, Esq. 2 0**NELLIE OF THE LEA.** The Words written by R. Richardson, Esq. 2 0**THE LITTLE LASS O' BRAY.** The Words written by Edward Oxenford 2 0

(Sung by Miss JOSÉ SHERRINGTON and Miss JEANIE ROSSE.)

PIANOFORTE, &c.

ALBANY. Grande Marche Triomphale (Composed in honour of the Marriage of H.R.H. Prince Leopold.) 2nd Edition ... 2 0

Transcription for the Organ, by Dr. W. J. Westbrook ... 2 0

MY LADY BARBARA'S GAVOTTE 2 0

PART-SONGS, S.A.T.B.

THE THREE STARS. 2nd Edition 0 2**THE KNIGHT'S RETURN.** 7th Edition 0 2**GOD SAVE THE PRINCE.** 10th Edition 0 2**THE DISTANT SEA.** 6th Edition 0 2**TO THE WOODS.** 10th Edition 0 2**HARK! 'TIS MUSIC.** 6th Edition 0 2**THE HOUR OF REST.** 4th Edition 0 2**DAME WIGGINS OF LEE.** (Humorous.) 8th Edition ... 0 2**DAME TROT.** (Humorous.) 6th Edition 0 2**WHO'S FOR THE QUEEN?** 3rd Edition. (Patriotic Part-Song. For T.A.B.B.) 0 3

London: NOVELLO, EWER and Co., 1, Berners Street, W., and 80 & 81, Queen Street, E.C.

NEW MUSIC, by ALBERT HAM, F.C.O.—LITTLE**JACK HORNER.** Humorous Glee for S.A.T.B. Sung with the greatest success in London and the provinces. Price 4d. THE ROBIN, Two-Part Song, S.C. Price 2d.

London: NOVELLO, EWER and Co.

THE MUSICAL TIMES.

CASESFOR BINDING THE NUMBERS FOR THE PAST YEAR,
VOL. XXVI.

Are now ready, and may be had of all Music-sellers in Town and Country.

Cloth, bevelled boards, handsome design in black.

PRICE 1S. 6D.

Cases for the Volumes from 1877 (Vol. xviii.) can also be had.

London: NOVELLO, EWER and Co.

WILLIAM J. YOUNG'S**NEW PART-SONGS FOR S.A.T.B.** 8vo.25. Who is Sylvia? 1st and thousand 3d.
26. O Anglia! land of the brave 1st " 3d.
27. Where are you roaming, O mistress mine? 2nd " 3d.**POPULAR PART-SONGS** BY WILLIAM J. YOUNG.I love the merry springtime 24th thousand 2d.
Gaily thro' the greenwood 4th " 2d.
Fairy Revels 12th " 3d.
Forest Echoes 9th " 3d.
Blow, ye balmy breezes, blow 8th " 3d.
England's glory 7th " 3d.
The coming of spring and Sunny rays 3rd " each 3d.

London: NOVELLO, EWER and Co., 1, Berners Street, W.

Manchester: HIME and ADDISON; or, COMPOSER, 51, Barton Arcade.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

The Iron Horse 4d. Welcome, Young Spring! ... 2d.
The Ironfounders (16th thou.) 3d. Sweet to Live (22nd thou.) 2d.
The Stormy Petrel 3d. The Anglers 2d.
The Coral Grove 3d. The Dream of Home ... 2d.
Pibroch of Donuil Dhu ... 3d. Summer and Winter ... 2d.
Sweet Spring (Madrigal) ... 3d. Departed Joys 2d.
The Ocean 3d. There's Beauty in the Deep 1d.
The River 3d. Soldier, Rest! 1d.
Over the Mountain Side ... 3d. Woods in Winter 1d.
Soul of Living Music 3d. Autumn 1d.
The Jäger Chorus 3d. Sombre Shadows of the Night 1d.**HUMOROUS PART-SONGS.**Three Children Sliding. (Just published) 3d.
Three Doughtie Men. (16th thousand) 3d.
A Rkythe Merrie Geste 3d.

London: NOVELLO, EWER and Co.

THE CHORALIST.—Two Specimen Numbers

post-free for one Penny Stamp.

London: BOOSEY and Co., 295, Regent Street, W.

Just published.

SALUTARIS HOSTIA. For Soprano or Tenor, with Violin obligato and Organ accompaniment. By J. SUMMERS. Price 4s.

London: NOVELLO, EWER and Co.

HUMOROUS GLEES, PART-SONGS, &c., by**A. J. CALDICOTT:—**Humpty Dumpty 6d. Sobbing Quartet 3d.
The House that Jack Built ... 6d. The Haymakers 4d.
Jack and Jill 4d. Yule 4d.
Little Jack Horner 6d. Out on the Waters 4d.

Now ready, A FISHY CASE

Children's Operetta, in two acts, with illustrations, price 2s. 6d.

METZLER and Co., Great Marlborough Street, W.

ALFRED GILBERT'S SINGING-BOOK for PUBLIC SCHOOLS and CHOIR BOYS is equally adapted for Ladies' and other Schools. Price 6d. Appendix of Practical Exercises. 6d. London: NOVELLO, EWER and Co.**THE SINGING BOOK** Series of Two-Part Songs.

For Treble Voices, with Pianoforte Accompaniment. Suitable for Classes. 8vo, 2d. each. London: NOVELLO, EWER and Co.

FERRIS TOZER'S Part-Song, THE FLIGHT

OF SUMMER, sung by HENRY LESLIE'S CHOIR. Price 3d. Also the following for Parish Choirs: Te Deum and Jubilate in F, 6d; Benedictus, with Six Offertory Sentences, 6d; Benedicite, 2d; Magnificat and Nunc dimittis, 4d.

London: NOVELLO, EWER and Co.

Thirty-fourth Annual Issue.

THE MUSICAL DIRECTORY, ANNUAL, and**ALMANACK** for 1886 is NOW READY. Contents: The Names and Addresses of the Professional Musicians; Musical Instrument Makers, Dealers, and Music-sellers in the United Kingdom, arranged under the towns, and in a complete alphabetical list; also a list of the New Music published during the past twelve months, with the names of the Publishers, and the principal musical events of the past year, &c. Price 3s., or in crimson cloth, 4s.; postage 3d. extra.

RUDALL, CARTE and Co., 23, Berners Street, London, W.

THE HYMNARY

A BOOK OF CHURCH SONG.

No.		s. d.
1.	Hymns only. Royal 24mo. Bourgeois Antique. Cloth, red edges	1 0
2.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Cloth, red edges	0 6
3.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Limp cloth	0 4
4.	Hymns only. Royal 24mo. Nonpareil Antique. Double Columns. Paper cover	0 3
5.	Hymns with Tunes. Demy 8vo. Cloth	4 0
6.	Hymns with Tunes. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	5 0
7.	Tunes only. Demy 8vo. Cloth	3 0
8.	Tunes only. Demy 8vo. Cloth, bevelled boards, gilt lettered, red edges	4 0
9.	Hymns with Tunes. Treble part only. Royal 24mo, cloth, bevelled boards, gilt lettered, red edges	2 0
10.	Hymns with Tunes. Small post 8vo, to bind with the Pearl 8vo Prayer Book. Cloth	2 6
11.	Hymns with Tunes. Ditto. Cloth, bevelled boards, gilt lettered, red edges	3 0
12.	Hymns with Tunes. Large type. Imperial 8vo. Cloth, bevelled boards, gilt lettered, red edges	7 0

Selections of Hymns with Tunes for Advent, Christmas, Easter, and Harvest, price One Penny each.
A Discount of 50 per Cent. will be allowed to the Clergy, for Cash, when not less than six copies of one edition are taken.
Applications for permission to print the Hymns and Tunes for Choral Festivals should be addressed to the Publishers.

LONDON: NOVELLO, EWER AND CO.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.

TO MATCH EITHER EDITION.

No.	The complete work, containing 757 Tunes and Chants.	s. d.
9.	Limp cloth	4 0
10.	Cloth boards	5 0
11.	Small edition	3 0
12.	Tonic Sol-fa	3 0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use 1 3
(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London: NOVELLO, EWER AND CO.; Bristol: W. and F. MORGAN;
And all Booksellers and Musicsellers.

THE ANGLICAN HYMN-BOOK.

SECOND EDITION. REDUCED PRICES.

Words and Music, 4to, cloth, price 4s. 6d.; 18mo, 1s. 9d.; Treble, 16mo, 1s. Words only, 9d. and 6d.; paper, 4d.

London: NOVELLO, EWER AND CO.; and SIMPKIN and MARSHALL.

TE DEUM LAUDAMUS, set to music in the key of G. By ALFRED J. DYE. Price 4d.
London: NOVELLO, EWER AND CO.

Reduced Price, Threepence.

G. A. MACFARREN'S CANTATE DOMINO and DEUS MISEREATUR. For Voices in Unison and Organ. 8vo. London: NOVELLO, EWER AND CO.

REDUCED TO THREEPENCE EACH.

G. A. MACFARREN'S TWO-PART ANTHEMS for small Choirs. First Series. Boys' and Female Voices. Second Series. Female and Male Voices. These Anthems are available as Duets for private use. London: NOVELLO, EWER AND CO.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tunes; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: NOVELLO, EWER AND CO.

CHURCH MUSIC. By Dr. E. J. CROW.

Te Deum and Jubilate in C	...	9d.
Magnificat and Nunc dimittis in A	...	6d.
Cantate and Deus misereatur in G	...	8d.
Harvest Hymn. (6s. per 100)	...	1d.

London: NOVELLO, EWER AND CO.

Fifth Edition, enlarged. Small 4to. Price 2s., paper cover; 3s., cloth lettered.

ANGLICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. GORE OUSELEY, Bart., &c., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Venite exultemus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page, and affording several Series suitable to each daily portion of the Psalter from which choice may be made. The Chants have been selected with special reference to the position of the Reciting-note.

London: NOVELLO, EWER AND CO.

Now ready. Small 4to. Price 1s. Vocal parts, 12mo, price 6d. each 1st and 2nd Series bound together, cloth, 2s. 9d. Vocal parts, 1st and 2nd Series, bound together in limp cloth, 1s. 4d. each.

SECOND SERIES.

THE CANTICLES AND HYMNS of the CHURCH, pointed for Chanting, and set to appropriate Anglican Chants, Single and Double; together with Responses to the Commandments. Edited by the Rev. Sir F. A. G. OUSELEY, Bart., &c., and EDWIN GEORGE MONK. This work contains a selection of Double (besides additional Single) Chants; together with special settings of "Benedicite," and a collection of Kyrie Eleisons, old and new.

London: NOVELLO, EWER AND CO.

THE ANGLICAN CHORAL SERVICE BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 9d.; cloth, 1s. 6d. London: NOVELLO, EWER AND CO. Oxford: PARKER.

Eighth Edition.

THE ANGLICAN CHANT BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large edition, cloth, 3s. 6d. London: NOVELLO, EWER AND CO.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo, without Chants, 9d.; with Proper Psalms, 1s.; Proper Psalms, separately, 3d.; small 4to, with Chants, 4s.; each voice part, separately, 1s. 6d. Canticles, score, small 4to, 9d.; separate parts, 3d.; words only, 24mo, 11d. NOVELLO, EWER AND CO.; and PARKER and CO.

Eighteenth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation. Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers. N.B.—A small edition is in preparation.

Eighth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth, elegant, price 7s. 6d.

Fifth Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d. NOVELLO, EWER AND CO.

PLAIN SETTING

OF THE

OFFICE FOR THE HOLY COMMUNION

INCLUDING

BENEDICTUS AND AGNUS DEI FOR GENERAL USE

By E. W. TAYLOR, Mus. Doc.

Price Fourpence.

London: NOVELLO, EWER AND CO.

MAGNIFICAT and NUNC DIMITTIS in E flat, by HENRY T. TILTMAN. Price 6d. London: NOVELLO, EWER AND CO.

SONGS BY H. T. TILTMAN.

HOMeward BOUND. 2s. net. Sung by Miss Hilda Wilson.

DAPHNE. Sung by Mr. Frank Walker. 2s. net. Both the above published by Messrs. WEEKES and Co., 14, Hanover Street, W.

Just published.

MAGNIFICAT and NUNC DIMITTIS. Set to Music, in the Key of G, by H. ELLIOT BUTTON. Price 4d. London: NOVELLO, EWER AND CO.

MAGNIFICAT and NUNC DIMITTIS, in F. By THOMAS MORLEY. Price Fourpence. Second edition. G. F. SEWELL, 9, Darley Street, Bradford; W. KNOTT, Brook Street, Holborn.

REDUCED PRICES OF HOUSELEY AND MONK'S POINTED PSALTER.

				s.	d.
4to Edition, with Chants in Short Score	....	....	....	4	0
12mo Edition. Vocal parts	....	....	....	Each	1 6
32mo Edition. Words only	....	....	....	0	9
Ditto. Ditto, with Proper Psalms	....	....	....	1	0

This pointing of the Psalter is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

CHURCH MUSIC

BY
DR. FRANK BATES.

TE DEUM in B flat	6d.
JUBILATE	3d.
MAGNIFICAT and NUNC DIMITTIS	4d.
HEAR MY PRAYER. Anthem (Soprano Solo and Chorus)	3d.
GOD IS OUR HOPE AND STRENGTH. Anthem (for Parish Choirs)	3d.

London: NOVELLO, EWER and Co.

CHURCH MUSIC

BY
E. BUNNETT, Mus.D.

MAGNIFICAT and NUNC DIMITTIS, in F. Tonic Sol-fa	1½d.
Te Deum, in E. Octavo	3d.
Benedictus and Jubilate, in E	3d.
Magnificat and Nunc dimittis, in A	3d.
Office of the Holy Communion	9d.
If we believe. Easter Anthem	4d.
O, how amiable. Soprano Solo and Chorus	4d.
Out of the deep. 130th Psalm	1s.

PART-SONGS.

The Rhine Maiden. Four Voices	3d.
Spring	3d.
Beware	1d.

And all other Works by the same Composer. Lists on application.

London: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM. Op. 22. Performed at the Crystal Palace, April 18, 1885. Vocal Score, 2s. net.

STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

FOUR OFFERTORY SENTENCES. Set to Music, for Festival use, by S. CORBETT, Mus. Doc., Cantab. Price 6d.

London: NOVELLO, EWER and Co.

VESPER MUSIC, No. 5, now ready. Magnificat and Nunc dimittis, by W. HAYNES, Organist, Priory Church, Malvern. These Settings have been sung at several Choral Festivals. No. 1, 2d.; Nos. 2, 3, 4, and 5, 3d. each.

London: NOVELLO, EWER and Co.

MAGNIFICAT and NUNC DIMITTIS in G.—An Easy setting, suitable for Parish Choirs and Choral Festivals, by D. HEMINGWAY, F.C.O. Price 3d.

London: NOVELLO, EWER and Co.

Just published. Royal 8vo. Price 3s. 6d.

THE PRAYER-BOOK PSALTER. Pointed for Chanting, and with Chants adapted thereto, or specially composed for this work. By Sir HERBERT HOUSELEY, M.A., Mus. Doc., LL.D., Professor of Music at the University of Edinburgh, and Composer to Her Majesty in Scotland.

JAMES NISBET and Co., 27, Berners Street, W.

In the Press.

THE LONDON CHANT BOOK

EDITED BY

HARVEY LÖHR

AND

HOWARD B. HUMPHREY.

Containing nearly 600 Chants, single and double, set to the Psalms for the Months, Special Days, and Canticles.

In paper cover, cloth back, price 4s. net; or, in whole cloth, 5s. net.

London: WEEKES and Co., 14, Hanover Street, W.

Just published, price 1s. 6d.

THE LOWESTOFT SUPPLEMENTAL TUNE-BOOK, containing 56 Tunes, set to well-known Hymns, by

J. DOWNING FARRAR,

Lowestoft, author of the tune "Gladness" to "Saviour, blessed Saviour."

Full of melody, well harmonised, and possess the excellent merit of being thoroughly congregational.

London: SAMPSON LOW and Co., 188, Fleet Street.

NOW READY, by G. H. SWIFT (Organist, Parish Church, Hungerford, Berks), **EVENING SERVICE in E.**

Price 4d. SING PRAISES UNTO THE LORD. Anthem. Price 3d.

SHOW US THY MERCY. Anthem. Price 6d.

O SING UNTO THE LORD. Anthem. 3rd edition. Price 3d.

London: NOVELLO, EWER and Co.

THE MONTHS

TWELVE VOCAL DUETS FOR SCHOOL USE

Words by EDWARD OXENFORD

MUSIC BY

ALFRED R. GAUL

(Composer of the "Holy City," "Ruth," &c.)

"There are in this series of duets the sweetest things of the kind we have ever met with. No. 4, 'April,' and No. 5, 'May,' are our special favourites, the one being delightfully playful, the other tenderly melodious. Things to be treasured in households where sisters or friends delight in joining voices. The pianoforte accompaniments are well written, and such as an ordinary pianist may successfully undertake."—*Birmingham Daily Gazette*.

		s.	d.
Parts I. and II.	....	each	1 0
Complete, paper cover	....	1	6
Ditto, paper boards	....	2	0
Ditto, scarlet cloth	....	3	0

London: NOVELLO, EWER and Co.

SPECIALY ADAPTED FOR MUSICAL STUDENTS.
Second English Edition. Royal 8vo. Price 2s.

SENSATIONS OF TONE AS A PHYSIOLOGICAL BASIS FOR THE THEORY OF MUSIC

BY
HERMANN L. F. HELMHOLTZ, M.D.

PROFESSOR OF PHYSICS IN THE UNIVERSITY OF BERLIN.
Second English Edition, translated, thoroughly revised and corrected,
rendered conformable to the Fourth and last German Edition of 1877,
with numerous additional Notes and a new additional Appendix bring-
ing down information to 1885, and especially adapted to the use of
Musical Students, by

ALEXANDER J. ELLIS, B.A., F.R.S., &c.

With 68 figures engraved on wood, and 42 passages in musical notes.
London: LONGMANS, GREEN and Co.

FOR SCHOOLS AND SINGING CLASSES.

Now ready, new and cheaper Edition (10th), price 1s.

SILCHER'S MELODIES FOR YOUTH, comprising
Sixty Songs for two, three, and four equal voices. Adapted to
English words by F. L. SOPER.

"One of the best publications of its kind."—*Athenæum*.
NOVELLO, EWER and Co.; SIMPKIN and Co.

Dedicated, by permission, to the College of Organists.

2ND THOUSAND.—ON TUNING THE ORGAN:
Illustrated. Faults with remedies. Post-free, 2s. 6d. P.O.O. to
A. HEMSTOCK, Organist, Diss.

"Every page shows that Mr. Hemstock is master of his subject."—
Musical Standard.

"Contains much useful information."—*Musical Times*.

London: WILEKS and Co., 14, Hanover Street, W.

CATECHISM ON THE RUDIMENTS OF MUSIC
and PIANOFORTE PLAYING. By E. ELLICE JEWELL.
New Edition, price 1s. Also,

ELEMENTARY EXERCISES, to be used in con-
junction with the above-named work. No manuscript music-
book or paper will be required, as space is left with ruled staves for
the pupil to write all the exercises in this book. Price 2s.

PIANOFORTE STUDENT'S DAILY STUDY,
comprising Scales, Chords, Arpeggi, and Finger Exercises
Arranged by ELLICE E. JEWELL. Price 6s.

LAMBORN COCK, 26, Old Bond Street, London.

HARMONY NOTES. Compiled by E. M. BOWLES.
Price 1s.

"The modest title of this little book will scarcely perhaps suffi-
ciently indicate its value."—*Musical Times*.

"A great deal of information as to what is generally called Thorough-
Bass is presented in a concise form, as well as the principles of
Harmony."—*Orchestra*.

LAMBORN COCK, 26, Old Bond Street, London.

SIX SONGS FOR SOPRANO OR TENOR

COMPOSED BY

HERMANN GOETZ

Op. 12.

The English Version by the Rev. J. TROUTBECK, D.D.

Two Books, 2s. each net.

BOOK I.	BOOK II.
The Secret.	Gertrude's Song.
The Gentle Touch.	The Forsaken Maiden.
The Passage Bird.	Soothing.

London: NOVELLO, EWER and Co.

TWELVE SONGS

WITH ENGLISH AND GERMAN WORDS

COMPOSED BY

SIR W. STERNDAL BENNETT.

Op. 23.

No. 1. Musing on the Roaring
Ocean.
2. May Dew.
3. Forget-me-not.
4. To Chloe (in Sickness).
5. The Past.
6. Gentle Zephyr.

Op. 35.

No. 7. Indian Love.
8. Winter's Glee.
9. Dawn, Gentle Flower.
10. Castle Gordon.
11. As Lonesome through the
Woods.
12. Sing, Maiden, Sing.

PRICE ONE SHILLING;

Cloth boards, 2s. 6d.

Also separately, folio, price 1s. 6d. each net.

London: NOVELLO, EWER and Co.

EIGHTEEN SONGS

COMPOSED BY

A. C. MACKENZIE

Op. 17 and 31.

Complete, Cloth, 7s. 6d.; or, in Three Books, 2s. 6d. each.

BOOK I.

Phyllis the fair	Robert Burns
It was the time of roses	Thomas Hood
Light slumber is quitting the eyelids ..	Frederick Locke
O, hush thee, my babe	Sir Walter Scott
The earth below and the Heaven above ..	Charles Grant
If love were what the rose is	Algernon Swinburne

BOOK II.

What does little birdie say? } (A) ..	Lord Tennyson
What does little birdie say? } (B) ..	Lord Tennyson
Of all sweet birds	Peire Vidal
Lift my spirit up to thee	Charles Grant
Russian Love Song	J. Arthur Blaikie
While my lady sleepeth (Op. 12, No. 2) ..	J. G. Lockhart
The Song of Love and Death	Lord Tennyson

BOOK III.

The first spring day (Op. 17, No. 1) ..	Christina Rossetti
When I am dead (Op. 17, No. 2) ..	Christina Rossetti
A Birthday (Op. 17, No. 3) ..	Christina Rossetti
Up with the sail (Op. 16, No. 1) ..	J. Logie Robertson
O roaming wind (Op. 16, No. 2) ..	J. Logie Robertson
Something sad (Op. 16, No. 3) ..	J. Logie Robertson

LONDON: NOVELLO, EWER AND CO.

TWELVE VOCAL DUETS

FOR SOPRANO AND CONTRALTO

COMPOSED BY

CIRO PINSUTI.

BOOK I.

No. 1. After the rain. ..	No. 4. I sing because I love to sing
" 2. Out in the sunshine. ..	" 5. Passing away.
" 3. I love all things. ..	" 6. The voice of the waterfall

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

NINE SACRED DUETS

FOR SOPRANO AND CONTRALTO,

COMPOSED BY

HENRY SMART.

No. 1. There was joy in Heaven. ..	No. 6. Where the weary are at rest.
" 2. The Lord is my shepherd. ..	" 7. Vox Matutina.
" 3. When brighter suns. ..	" 8. By Babylon's waters.
" 4. Faint not, fear not. ..	" 9. Evening.
" 5. The Sabbath Bell. ..	

Price Two Shillings and Sixpence.

London: NOVELLO, EWER and Co.

NOVELLO'S PART-SONG BOOK.

BOOK

1. SIR J. BENEDICT.
8. MADRIGALS, by various
Composers.
10. FRANCESCO BERGER.
11. J. BAPTISTE CAKIN.

BOOK

12. J. BARNBY.
14. A. ZIMMERMANN.
17. HENRY SMART.
18. SAMUEL REAY.
22. HENRY SMART.

Messrs. NOVELLO, EWER and CO., having determined to dis-
continue the issue of the above work in Books, will, in order to dispose
of the remaining Stock, supply them at

SIXPENCE EACH.

Each Book contains Six Part-Songs, and the attention of Con-
ductors and Secretaries of Choral Societies is especially called to the
opportunity offered of securing a collection of Modern Part Music at a
very low price.

Books 2 to 5, 7, 9, 13, 15, 16, 19, 20, 21, and 23, being out of print
cannot be supplied.

List of Contents can be had gratis on application.

London: NOVELLO, EWER and Co.

SCHUMANN'S PIANOFORTE WORKS

EDITED BY AGNES ZIMMERMANN.

ALBUM

FOR

THE YOUNG FIFTY-FIVE PIANOFORTE PIECES

(Op. 63 and 115).

PRICE, PAPER COVER	s. d.
" CLOTH	2 6
THE THREE PARTS SEPARATELY EACH	4 6
	1 0

CONTENTS.

MUSICAL RULES FOR HOME-LIFE AND ART-LIFE, In English and German.

PART I.—FOR LITTLE PLAYERS.

- | | |
|---------------------|-------------------------|
| 1. Melody. | 10. The Merry Peasant. |
| 2. Soldiers' March. | 11. Sicilian. |
| 3. Humming Song. | 12. Boogie. |
| 4. Chorale. | 13. May, Dearest May. |
| 5. A Little Piece. | 14. A Short Study. |
| 6. The Poor Orphan. | 15. Spring Song. |
| 7. Hunting Song. | 16. First Sorrow. |
| 8. The Wild Rider. | 17. The Morning Stroll. |
| 9. National Song. | 18. The Reapers' Song. |

PART II.—FOR MORE ADVANCED PLAYERS.

- | | |
|----------------------------|---------------------------------------|
| 19. Romance. | 32. Scheherazade. |
| 20. Rustic Song. | 33. Vintage Time. |
| 21. * * * | 34. Theme. |
| 22. Roundelay. | 35. Mignon. |
| 23. The Horseman. | 36. Italian Mariner's Song. |
| 24. Harvest Song. | 37. Sailor's Song. |
| 25. Echoes of the Theatre. | 38. Winter Time, I. |
| 26. * * * | 39. Winter Time, II. |
| 27. A Canon. | 40. A Little Fugue. |
| 28. Remembrance. | 41. Northern Song. |
| 29. The Stranger. | 42. Chorale with Florid Counterpoint. |
| 30. * * * | 43. New Year's Eve. |
| 31. War Song. | |

PART III.—FOR MORE MATURED PLAYERS.

- | | |
|----------------------------|-------------------------|
| 44. Allegro. | 45. Doll's Cradle Song. |
| 45. Theme with Variations. | 47. A Little Round. |
| | Second Sonata. |
| 48. Allegro. | 50. Evening Song. |
| 49. Canon. | 51. Children's Party. |
| | Third Sonata. |
| 52. Allegro. | 54. Gipsy Dance. |
| 53. Andante. | 55. A Child's Dream. |

London: NOVELLO, EWER AND CO.

ALBUM LEAVES TWENTY PIANOFORTE PIECES

COMPOSED BY

ROBERT SCHUMANN

(Op. 124.)

EDITED AND FINGERED BY

AGNES ZIMMERMANN

Price One Shilling.

CONTENTS.

- | | |
|---------------------|---------------|
| Impromptu. | Romance. |
| Presage of sorrow. | Burlesque. |
| Scherzino. | Larghetto. |
| Waltz. | Waltz. |
| Flight of fancy. | Slumber song. |
| Little cradle song. | The Elf. |
| Slow waltz. | A Message. |
| Grief without end. | Caprice. |
| Impromptu. | Canon. |
| Waltz. | |

LONDON: NOVELLO, EWER AND CO.

SCHUBERT'S SONGS

SELECTED, EDITED, AND TRANSLATED BY

NATALIA MACFARREN.

PRICE ONE SHILLING AND SIXPENCE EACH.

VOLUME I.

TWENTY SONGS

FOR A

MEZZO-SOPRANO VOICE.

CONTENTS.

- | | |
|---|--|
| Praise of Tears. | Huntsman, rest. (Ellen's second song in "The Lady of the Lake.") |
| Knowest thou the land? (Mignon's first song in "Wilhelm Meister.") | Thro' the pine-wood. |
| The Message of Flowers. | The summer waves. |
| Nought may'st thou ask me. (Mignon's second song in "Wilhelm Meister.") | Wanderer's Night-song. |
| Oh, let me dream till I awaken. (Mignon's third song in "Wilhelm Meister.") | Trust in Spring. |
| The greenwood calls. (Slumber Song.) | The Maiden's Lament. |
| The full-orbed moon. (Romance from "Rosamunde.") | To Mignon. |
| Hallow'd night, descend. | The Passing-Bell. |
| | Alinda. |
| | Ave Maria. (Ellen's third song in "The Lady of the Lake.") |
| | The Fisherman. |
| | On the water. |

VOLUME II.

TWENTY SONGS

FOR A

CONTRALTO VOICE.

CONTENTS.

- | | |
|----------------------------|---------------------------------|
| The Wanderer. | Sadness. |
| Fisher's song. | To the Lyre. |
| The angry Bird. | Calm at sea. |
| The unlucky Fisherman. | Lay of the imprisoned Huntsman. |
| Old Man's song. | Passing to Hades. |
| The flight of Time. | Comfort in tears. |
| Litany for All Souls' day. | Death and the Maiden. |
| The weary heart. | Crusaders. |
| Minstrel's treasure. | Dithyramb. |
| Soldier's drinking song. | Prometheus. |

VOLUME III.

TWENTY SONGS

FOR

SOPRANO OR TENOR.

CONTENTS.

- | | |
|-------------------------|--------------------------------|
| The Erl-King. | Hark, hark, the lark. |
| Omnipotence. | Thee would I greet. |
| Love's unrest. | To the beloved one. |
| Rose among the heather. | Sulicka's second song. |
| Sad heart. | Presence of the loved one. |
| The band of roses. | Laughing and weeping. |
| Thou art repose. | Margaret's prayer. |
| Ganymed. | By the doorways I will wander. |
| Mignon. | To a brooklet. |
| Secrets. | To Sylvia. |

LONDON: NOVELLO, EWER AND CO.

VOICE-TRAINING EXERCISES

(FOR SOPRANO, MEZZO-SOPRANO, CONTRALTO, BARITONE, & BASS VOICES)

BY

EMIL BEHNKE

AND

CHARLES W. PEARCE.

Price Eighteenpence each. In Cloth Boards, Three Shillings each.

OPINIONS OF THE PRESS, &c.

"I am much obliged to you for sending me your Voice Exercises. They seem to me *admirable*, and doubtless will prove of great utility.

"FREDERICK A. G. OUSELEY."

"I like the Vocal Exercises very much: they are scientific, systematic, and ingenious.

"JOHN STAINER."

"This is a novel work, both in plan and detail, and the combined labours of a well-known scientific lecturer on the voice and an excellent musician have brought the undertaking to a successful issue. . . . These very complete and satisfactory training exercises are printed in six different books for the same number of voices, thus: soprano, mezzo-soprano, contralto, tenor, baritone, and bass. The work may be safely and cordially recommended to vocal students and even to practised singers, quite apart from any grounds of discussion concerning methods of teaching."—*Musical Standard*.

"The exercises are, with great skill, arranged so as to give a maximum of benefit with a minimum of fatigue. They are melodious and natural, and are consequently pleasant of performance. The accompanying pianoforte part is helpful without being either distracting or unduly prominent; and the work is throughout characterised by artistic forethought and good musicianship. Its popularity will doubtless be extensive in accordance with its merits."—*Academic Gazette*.

"They are constructed so as to fit in with the vocal principles which Mr. Behnke teaches, while at the same time they are melodious and interesting."—*Tonic Sol-fa Reporter*.

"This is a valuable series of vocal studies, based on the principles advocated in 'The Mechanism of the Human Voice,' by E. Behnke, and in the more

elaborate work, by Messrs. Lennox Browne and Emil Behnke, entitled 'Voice, Song, and Speech.' . . . The exercises are published for each of the several ranges of voice, and from their utility and cheapness they deserve to find a very large sale."—*Illustrated London News*.

"These exercises are the best of the kind we have seen, and clearly printed and neatly got up. We wish the authors every success in their endeavours to facilitate the cultivation of vocal art."—*Public Opinion*.

"A personal experience in my own family enables me to speak in the highest terms of Mr. Behnke's method, which is absolutely invaluable for increasing the power, resonance, and flexibility of the voice, both in speaking and singing, and I am glad to be able to recommend the exercises as being thoroughly practical and most useful."—C. D., *Household Words*.

"The combined simplicity and utility of the plan upon which these studies have been written will commend them to the notice of professors and students alike."—*Sunday Times*.

"That the work is based upon sound philosophical principles is certain, and it may be said with confidence that no better exercises for the purposes of voice cultivation are to be met with."—*Birmingham Gazette*.

"The exercises are emphatically practical; but they are enhanced in value by pretty and attractive melody, occasionally rising far above the character of mere training compositions."—*Salisbury Times*.

"The authors have conferred a great boon on the musical world and on the public generally by the publication of these exercises, which so happily combine science with simplicity and system with charm."—*Oldham Evening Chronicle*.

CHAPPELL & CO., 50, NEW BOND STREET, and 15, POULTRY, E.C.

Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Sold also by KENT and Co., Paternoster Row (E.C.)—Monday, February 1, 1886.